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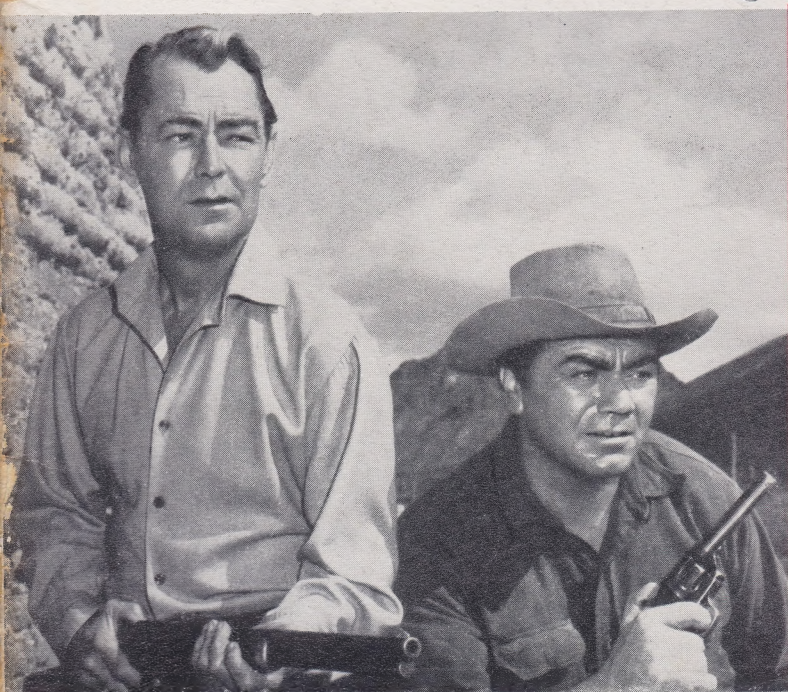
MGM programme

that out-thrills

'Law & Jake Wade'—'Tarzan & The Lost Safari'
and out-actions

'The Sheepman'—'Cry Terror!'

Released December 15.



ALAN LADD · ERNEST BORGNINE
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Production in CinemaScope and Metrocolor



JAMES MASON · DOROTHY DANDRIDGE · BRODERICK CRAWFORD
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RICHARD ATTENBOROUGH · JOHN GREGSON · MICHAEL CRAIG

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Screenplay by ROBERT WESTERBY

Produced by ROBERT BAKER & MONTY BERMAN

Directed by GUY GREEN

A Tempean Films Limited Production



LONDON TRADE SHOW: R.F.D. Private Theatre, Friday, October 17 at 10.30 a.m. and 2.30 p.m.

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KINEMATOGRAPH WEEKLY

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**BETTER BREAKS
WITH**

Orange Maid

"The drink on a stick"

Ealing Films Get Limited TV Showing

THE FIRST Ealing films which go to ABC Television are expected to be screened by the company early in the New Year.

Sixty out of 95 old Ealing films are immediately available to ABC Television for screening. But Associated British Picture Corporation, following acquisition of control of ATP and Ealing, has given an undertaking that the films will be televised only from the Midlands and Northern stations, and each of the films will be shown only once.

Those are terms of the agreement reached between the Film Industry Defence Organisation and ABPC last week.

ABPC also stated that it was intended to show the films only on Sunday afternoons — a time least harmful to cinemas.

Agreed

The corporation also agreed that the other 35 films would not be shown on television without further consultation with FIDO.

Furthermore, all other Ealing films will be withheld from television.

Here is the full text of the statement issued by FIDO:

"On September 22, 1958, Associated British Picture Corporation, Ltd. completed their arrangements for the acquisition of control of Associated Talking Pictures, Ltd., which company owns Ealing Films, Ltd., and thereby controls the rights in the films that Ealing has made over the years.

"In taking this step, Associated British Picture Corporation were very much guided by a desire to strengthen the position of the Industry vis-a-vis television.

"The Board of Film Industry Defence Organisation, Ltd., while recognising the high motives of Associated British Pictures Corporation in this matter and while being sincerely grateful for the protection of the Industry thus achieved, were anxious to receive assurances from Associated British Picture Corporation that the 95 films that were thought to be the subject of a previous uncompleted negotiation between ABC Television and Ealing would also be withheld from television.

"Discussions have taken place between representatives of Film Industry Defence Organisation and the Board of Associated British Picture Corporation at which it became clear that there had been

continued on page 7

FIVE UNIONS AGREE TO SERVE ON AITC INVITATION EXTENDED TO AIC

THE FIVE trade unions in the industry have all accepted invitations to be represented on the All Industry Tax Committee, and an invitation has now been sent to the AIC to send one representative to the AITC.

This was announced after the meeting of the AITC on Tuesday when R. G. Leach presided.

The union representatives are: ETU, A. C. Batchelor; ACTT, G. H. Elvin; NATKE, Sir Tom O'Brien; Actors' Equity, Gerald Croasdel; and SCMA, L. A. Remington. Messrs. Croasdel and Remington attended the meeting, the other union representatives being prevented from doing so by previous engagements.

The forthcoming tax campaign was discussed at length at the AITC meeting and the matter was adjourned to the next meeting to be held early next month.

The CEA is sending out a questionnaire to its members asking for up-to-date figures in regard to expenses. This is necessary because the changes in the financial position of the trade this year make it impossible to apply the method used in the last two years of making adjustments in accordance with national averages.

The new questionnaire will ask for information much on the same lines as was done three years ago.

Morning TV for Children Sought

ABC TELEVISION and ATV have applied to the Postmaster General for an extra three hours' programme time on Saturday and Sunday mornings. If allocated two hours would probably be devoted to children's programmes.

This news, released on Tuesday, follows the appointment of Miss Mary Field, former Children's Film Foundation executive officer, as children's programme consultant for the two networks.

She begins work immediately in presenting ideas and programmes aimed at securing juvenile participation in television shows.

Howard Thomas, ABC managing director, said £30,000 would be spent in researching to find out what sort of programmes both children and adults want.

CTBF OVERSPENDS: MORE SUPPORT IS NEEDED

THE Cinematograph Trade Benevolent Fund ran at a loss of £17,593 last year. And in his annual report Lord Rank, president of the Fund, states: "If the work of the Fund is to continue without serious restrictions we need the strong support of every man and woman of good will throughout the industry."

He told the annual meeting of the Fund on Tuesday: "It is a wonderful thing that we have got this fund in our industry and I hope that we can get it more generally recognised than it is. I know it is spreading but it could be better still."

Accounts for the year ending March 31, this year, show that the £17,593 excess of expenditure over income compares with an excess of £7,682 the previous year. On a brighter note, chairman Ralph Bromhead said that figures for the first six months of this financial year showed that the deficit was "considerably down." He estimated that it would

be in the region of £5,000 this year.

"We are having to administer our grants with a degree of frugality," he said. "It is necessary under our present circumstances to review very closely the money we are paying out. We don't refuse a deserving case but we shall not be lavish."

Treasurer Frank Hill reported that during the year financial help was given to 696 people at a cost of £54,912.

Of the £80,000 target set for the provision of the new wing at Glebe-lands, opened on July 12 by the Lord Mayor of London, contributions to date amounted to £48,000, he said. "Much remains to be accomplished if the balance of the target is to be reached," said Mr. Hill.

Commenting on the new wing in his report, Lord Rank said: "I hope that all who have not yet been able to do so will see it themselves before very long and I urge the strongest possible financial support of all members of the industry."

Sackings Have Stopped Says Sir Tom

THE NUMBER of cinema workers sacked as a result of the new wage increases agreed with the CEA "runs into several hundreds," Sir Tom O'Brien, NATKE general secretary, said this week. A large number of circuit and independent cinemas throughout the country were involved, he claimed.

The union has taken the matter up with the CEA and, Sir Tom added, "I am hoping that the people dismissed will be reinstated soon and that problems will be solved."

"Sackings have stopped," he said, "but we are going into the matter fully with the CEA, dealing with individual grievances, and we hope we shall get the whole thing straightened out by next week."

The CEA, he said, had been "very co-operative and helpful" when he raised the dismissals question at last Thursday's meeting between the two bodies. Talks will be continued, but on Tuesday no date had been fixed for another meeting.

Sir Tom announced that he would have further talks with the CEA over his union's request that non-union cinema workers should be barred from the pay rise.

It was agreed at last Thursday's meeting that the union should prepare a memorandum of proposals on how the request could be operated, for consideration by the CEA.

SCMA and CEA Get Together

THE SCMA and CEA are to have an all-day conciliation meeting at the Ministry of Labour on October 28 over the Society's claim for a new national agreement, which includes a demand for a £3 a week rise.

The Society decided to seek the Ministry's guidance over the claim when negotiations with the CEA broke down last month.

As a result of the dispute, the SCMA last week decided to set up a "fighting fund" to help cover expenses. Response to an appeal for donations sent out by the national executive to members last Thursday has been "encouraging."

ALLIED ARTISTS made a loss of 1,189,688 dollars in the year ended June 28. This, reports company president Steve Broidy, is an improvement on the 2,458,910 dollars loss of the year before.

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APPEAL

AMONG the many points of conflict and factors of disagreement that are endemic to our industry there is one matter upon which all are agreed; the worthiness of the cause embraced by the Cinematograph Trade Benevolent Fund.

This week the CTBF held its annual meeting, and the financial statement shows a most depressing, almost an alarming, excess of expenditure over income.

Accounts for the 12 months ending on March 31 this year show that the CTBF paid out £17,000 more than it received, getting £10,000 deeper in the red than it did the previous year. It is cheering to learn that the deficit this year is likely to be only about £5,000, but that is hardly the point.

There should not be any deficit at all.

Last year the CTBF gave nearly £55,000 in relief. It is a great shame that the trade's own charity should be obliged, in the descriptive words of its chairman, to "administer grants with a degree of frugality."

It is a shame, too, that the trade, which contributes so freely to other charities, should have received only £7,000 odd as the CTBF's meagre share of the Sunday Opening levy.

The CTBF needs more money each year so that it can keep pace with the rising cost of living, and still give more help to more people.

As an industry we are particularly bedevilled by rules, regulations, taxes and levies, but this is one levy that we should all be proud to meet. It would, indeed, be a pleasing thing if this time next year, the CTBF were able to report a credit balance on an even bigger budget of relief.

LONG SHOTS

TRULY ALL-INDUSTRY • WORTH SHOWN • RATIONALISATION

NEWs this week that the five cinema trade unions have accepted invitations to be represented on the AITC will undoubtedly strengthen our hopes of abolishing that tax.

In the past the AITC has done wonders, but its title has been a misnomer because, although it has often had the support and sympathy of the unions, it did not have their active participation.

Now, with the AIC also invited, the AITC is truly an all-industry endeavour, and, as such, should carry additional weight in negotiations with the Exchequer.

The influence of the unions in Westminster should not be ignored.

THE agreement reached between FIDO and ABPC makes the best possible solution to a tricky problem—a situation which could have produced infinitely more serious repercussions for the industry, and placed a very big question mark against the efficacy of FIDO.

Those intimately associated with FIDO know best how this trade body has proved to be a powerful deterrent in curbing the flow of films to television.

But the case of the Ealing films was the first to come into the open, as a matter of common knowledge in the industry, and represented a development that seriously challenged the authority of FIDO.

IT is a matter of regret, very great regret, that misconceptions as to the exact position of the Ealing—ABC Television deal were allowed to gain ground in the absence of an authoritative statement. In consequence, it was generally understood that the deal had not been concluded before the effective date of the FIDO embargo.

THE FIDO statement acknowledges, as a fact, that the "binding agreement" was entered into by Ealing and ABC Television during August, last year.

The existence of the agreement was, of course, reported by the KINE., immediately following the disclosure of ABPC's bid.

The disclosures came as a shock to most people in the trade. And it seemed certain that the films would go to ABC Television.

That has proved to be the case—but with reservations.

THE agreement worked out between FIDO and ABPC, following protracted and delicate

negotiations, is a satisfactory outcome in the circumstances.

It reflects credit upon the executives on both sides. ABPC has acted to safeguard its own interests in the film industry and in the highly competitive field of television, and at the same time the corporation has gone as far as is possible to meet the demands of FIDO by agreeing to restricted screenings confined to transmissions from the Midland and Northern stations on Sunday afternoons—a time least damaging to cinemas.

Taking the long view, the outcome should not militate against the effectiveness of FIDO. In fact, FIDO has now demonstrated its worth.

CECIL BERNSTEIN, I think, admirably stated the only reasonable attitude with which one can approach The Rank Organisation's rationalisation programme.

After listening to the many questions posed at the dinner arranged by John Davis for prominent exhibitors last week, he frankly stated that the plan would seriously affect Granada in many situations, but he expressed the view that if he were in John Davis's position, he could think of no other solution to the problems of the group.

It was apparent that this view was shared by many of those present on this important occasion.

The meeting was an extremely valuable one from the trade point of view.

JOHAN DAVIS reiterated the details of the plan which he disclosed at his press conference a

week earlier, but amplified many of the points, and was forthright in underlining the many factors which have influenced the decision.

As at the earlier press conference, he was completely master of the situation. His survey of trends and developments in the business left no doubt as to the wisdom of the decisions made.

And he had no hesitation in answering questions directly related to the details of the plan previously announced, but declined to go beyond the general outline of the rationalisation scheme.

MANY questions were asked about the effect of the plan on the independents' position in regard to quota relief and of the justification of payment to the production levy in view of the possible difficulties that independent exhibitors may experience in obtaining bookings of British pictures.

Quite rightly, John Davis pointed out that this was not a matter for The Rank Organisation, but for the government.

The value of this meeting can be gauged by the fact that little was left for discussion at the CEA general council meeting the following morning.

IT is, of course, difficult for independent exhibitors to assess the implications until the details of the Rank releasing circuit are made known, and, as pointed out, it will be some little time before the booking pattern for the circuit takes ultimate shape.

However, in the meantime, the shrewd exhibitor should be able to assess his own position and to determine the likely trend of events in his own locality.

One thing is quite certain, The Rank Organisation—and this was clearly stated by Mr. Davis—is adopting a policy of complete flexibility in booking and this applies not only to the specialised group of theatres, but to the Rank releasing circuit.

There is no doubt that the policy will create difficulties for subsequent-run situations and, as Mr. Davis emphasised, many exhibitors may have to go shopping for



A coffee morning and bring-and-buy sale was held recently at the home of Mrs. C. P. Metcalfe in aid of the CTBF. Here you see, left to right, Mrs. C. F. Walton, Mrs. Metcalfe, Mrs. C. A. Whincup, Mrs. J. Goldstone and Mrs. A. Miller

product rather than slavishly accepting the circuit releases as in the past.

CERTAINLY the rationalisation plan will create a more highly competitive booking situation and, in certain circumstances, as Mr. Davis suggested, the "independent circuit" could be in a very strong position.

The problems created by the Rank Plan cannot be settled easily or speedily, and General Council has taken the right course in referring the question back to the Management and Finance committee, which will act as a watchdog as further details of the plan become available.

TUESDAY, October 28, is the day the Ministry of Labour has fixed for a meeting with the negotiating committees of the CEA and the SCMA to discuss the current dispute over a new agreement covering pay and conditions of employment.

The whole day, I gather, has been reserved for the discussion of the views of both sides.

One suggestion that is likely to be made is that the dispute should be referred to the industry's National Joint Appeal Board for a settlement, rather than to a Ministry appointed tribunal.

The SCMA might be well advised to accept this proposal. Frequently differences can be settled more expeditiously and advantageously by arbitration machinery that has an intimate knowledge of conditions in the trade.

GLLEN McDANIEL, the new president of Westrex, is losing no time in making contact with his European managers.

He is expected in London on Sunday, October 19, in company with his vice-presidents Harry Allen-smith and Ed Warn.

After meetings with Pete Tower and his executives the party leaves on the Wednesday for Amsterdam, where a conference of Westrex's European managers will be held.

Westrex, of course, is now owned by Litton Industries, and Mr. McDaniel is a vice-president and director of this company.

THE appointment of Mary Field as consultant to ABC and ATV for children's programmes is probably one of the best kept secrets in the industry.

Certainly, when Howard Thomas told me of his plans for developing children's programmes on his network three months ago he was not sure when he would be in a position to announce officially Miss Field's appointment.

W. G. R. Thom, secretary of the Children's Film Foundation, Ltd., released the news of her resignation this week, but his press statement did not reveal whether she would be going to the BBC or ITV.

WITH 15 years or more experience in providing film programmes for young moviegoers it looks as if commercial television is most fortunate in securing the services of Miss Field.

Ironically, her first task will be to provide the type of children's shows on a Saturday morning that will compete with the cinema children's club matinees.

With the promise of the support of big budgets from both ABC and ATV there is no reason why she should not make a success of the job, much to the discomfiture of the film industry—unless her appointment is seen as a challenge to the trade to provide even better entertainment for the picturegoers of the future.

METRO'S "Cat on a Hot Tin Roof" has set the Empire alight.

The business after the opening week-end was fabulous, beating all previous records, I am told.

Here is the score. The takings created the all-time record for a Sunday; the all-time record for a Saturday; the all-time record for any film programme's opening four-day period.

In fact, "Cat on a Hot Tin Roof" is way above every great film ever presented at the Empire. For instance, the opening four days beat by extremely wide margins the opening four days of "Seven Brides for Seven Brothers," "Dunkirk," "High Society," "Dam Busters," "Guys and Dolls," "Ivanhoe" and "Annie Get your Gun."

ONE of the first Continental releases of the Rank Organisation's "A Night to Remember" has been the showing of the picture in Stavanger in Norway, where the picture has recently opened to staggering box-office receipts.

The picture has also opened in Holland and is doing extremely well at the Thalia Theatre, Rotterdam.

I AM reminded by Secretary R. G. Watchorn, of the Birmingham branch CEA, that the annual banquet and ball takes place on Tuesday, November 18.

Tickets are now available from Mr. Watchorn at the branch office, Central House, 75, New Street, Birmingham 2. The price is £2 5s. each.

Personalities prominent in the trade and in the city's civil administration have accepted invitations, I am told.

THIS is a sad time for Eric Rhodes, of Capital and Provincial News Theatres.

His mother, Mrs. Millie Rosenthal, died recently.

A resident of Brighton, Mrs. Rosenthal was a remarkable person. She was in her 93rd year.

EVERY now and then one comes across evidence that this is still an industry of opportunity. I was reminded of this last week by a visit to Gerald Levenson's Kinechairs headquarters in North London.

This very lively and thriving business started less than four years ago out of an idea born of necessity. Mr. Levenson was then an exhibitor looking for 300 secondhand chairs for one of his houses.

He found what he wanted, but had to buy a complete lot of 900 chairs. He had no difficulty in disposing of the spare 600 to a fellow exhibitor.

OUT of that experience developed the idea of supplying secondhand chairs; then of reconditioned chairs; and of rebuilt chairs; and now of a complete service dealing also with new seating, carpets, curtains and equipment.

Nowadays, Mr. Levenson has a stock of something like 30,000 chairs and his overseas business is very flourishing.

He is planning further expansions in the United Kingdom.

IT'S an interesting problem—how do you direct your first film? Top Broadway producer Howard da Costa, who has just directed Warner Brothers' screen version of "Auntie Mame," solved this one by throwing himself on the mercy of his technicians. Or so he said.

In London on vacation this week he told me: "I laid it on the line and told my cameraman I didn't know a thing about the business. . . . 'Don't worry,' he said, 'they'll tell you there's a lot of mystery about it, but there isn't. Just tell me what you want and I'll get it for you. . . . I tried this—and it worked!'"

Da Costa, of course, was too modest, as the highly successful "Auntie Mame," starring Rosalind Russell and Forrest Tucker, will show when it is released here early in the New Year.

Da Costa has a three picture contract with Warners, of which "Auntie Mame" is the first. There are no plans yet for the other two but he told me he would like to do "One of those traditional Hitchcock-style thrillers."

STUART LEVY is as pleased as Punch about Anglo Amalgamated's two new pictures which go into production soon.

He regards the pair as the most important in the company's history.

The first "Horrors of the Black Museum" is being produced by Nat Cohen and Stuart in association with Herman Cohen who has come over from Hollywood to make the picture.

It is a modern type of Jekyll and Hyde thriller, which should satisfy current public taste.

THE picture will be shot in CinemaScope and Eastman Color, and is Nat and Stuart's most ambitious project so far. It will be a big assignment for Merton Park, where production starts on October 20.

Jack Greenwood will produce and Arthur Crabtree directs. The story is an original by Aben Kandel and Herman Cohen.

The cast: Michael Gough, Lyndon Brook, Geoffrey Keen, John Warwick, June Cunningham, Shirley Ann Field and Austin Trevor.

THE other picture is the second of the "Carry On . . ." series.

The title for this one is "Carry on Nurse," and Peter Rogers is scheduled to start production at Pinewood on November 3.

Gerald Thomas will direct and the cast will include many of the team which made a success of the first of the series.

A LUNCHEON in honour of Charles Penley is to be arranged by Charles Goldsmith. It will be a fitting mark of appreciation for the 14 years during which Penley has so successfully held the position of general manager of the Empire, Leicester Square.

It is, indeed, difficult to imagine the Empire without Charles, for he has impressed his genial personality upon the place.

Now his increasing deafness has hastened his retirement and he will say farewell to the Empire on Saturday next week (October 25).

HE told me this week, with characteristic quiet humour, that he now realises that his deafness (which, incidentally caused him to be invalided from the RAF in the last war) is of long standing: he has recollected that, years ago, when he was general manager of the Paramount chain of 15 cinemas, they always used to turn the sound up one notch when he was on a tour of inspection.

Now he is to undergo an operation which, it is hoped, will restore his hearing. If it is successful, he will come out of retirement to run his own company concerned with commercial photography.

Whatever happens I am willing to wager that Charles, who has spent all his life in the entertainment field, will never quite forsake the cinema.

PAST Chief Barker Jim Carreras, First-Assistant Bill Butlin and Mrs. Norah Butlin and Crewman Bill Levy were among the Variety Club representatives who attended last Thursday's opening of the re-surfaced playground of the Katherine Low Settlement, Battersea, the £250 cost of which was met by Variety.

General Sir Frederick A. Pile, chairman of the Settlement management committee, extended thanks to Variety Club, and went on to say how delighted he was to meet an old friend in Jim Carreras, whom he described as one of the most efficient officers under his command during the war.

A plaque recording Variety's help in renovating the playground is placed on a wall of the Settlement.

Incidentally, the needs of the Settlement were brought to the attention of the Crew by Mrs. Arthur Abeles, a voluntary worker at the centre, which caters for 250 children and is entirely self-supporting.

JOHN DAVIS EXPLAINS RATIONALISATION PLAN TO EXHIBITORS

Rank Will Give Details of New Release Circuit Soon

DETAILS OF the new Rank releasing circuit will be disclosed in a week or so. This was stated by John Davis, deputy chairman and managing director of The Rank Organisation, when explaining the group's rationalisation plan to some 150 prominent exhibitors, including CEA officers and general council delegates, at an informal dinner at the Cafe Royal last week.

But Mr. Davis again stated that the organisation had no intention of disclosing at the present time the names and locations of the 80 cinemas to be closed under the rationalisation plan.

Programmes are now being booked for the releasing circuit of 300 cinemas. The booking policy for the remaining 160 or so cinemas, including the 80 to be disposed of ultimately, will be completely flexible.

They may be used for move-overs, extended runs, Fox booking circuit releases, or independent product.

In his address, Mr. Davis repeated the detail of the plan previously disclosed to the press, but he amplified many of the points and added further observations to clarify the intention of the group.

'I Was Wrong'

Afterwards he answered questions for more than an hour.

"At Gleneagles in 1957," Mr. Davis said, "I predicted certain developments in this industry. I was wrong. My prediction was wrong because I envisaged that certain conditions would come to pass four or five years ahead. In fact, much of what I predicted came to pass within 12 months.

"I again referred to rationalisation in a paper which I read to the Chartered Institute of Secretaries in May this year, and more recently in a paper which I wrote for the *National Provincial Bank Review*.

"This has involved considerable correspondence and much interest. Naturally everyone has not agreed with me, but you would be surprised how many have, particularly members of your association.

"I do not stand before you tonight as some sort of genius, but only as a person with a little common sense who has spent many years in this industry. My ideas are not particularly original; I am only applying a common sense approach to the problems which affect us all.

Not In Favour

"I know that some people do not agree with the views which I expressed at Gleneagles and in the *National Provincial Bank Review* article. When the latter was discussed by one of your committees recently no member, I understand, was in favour of my ideas.

"One member referred to the fact that his profits were up this year. I wonder if his attendances were, or whether the improvement to which he referred is only the effect of entertainments tax relief."

Another member, said Mr. Davis, spoke of the "inevitable decline of

television, and that it would be a back number in three years."

"Within a few days of this statement being made," Mr. Davis continued, "an eminent firm of London stockbrokers published a paper which envisaged that the advertising industry would spend, by 1960, on television advertising at the rate of £100 million a year, as against about £40 million now.

"Another member 'tied his faith to private enterprise and the law of supply and demand.' And yet another said: 'Rationalisation will come automatically and no plan in this regard is necessary.'"

Mr. Davis went on to say: "All these views are quite fair and reasonable. The people who hold them are entitled to have their own views, but I would suggest they are short-term ones. If you let the law of supply and demand operate one of the inevitable results, however unfortunate it may be, is that the big organisations come out of such conditions better as they have longer pockets.

"It may surprise some of you if I tell you it is not our wish or policy to have a larger stake in the British film industry than we have at present.

"As against the views I have quoted, in a market survey recently made for us the following were some of the points made:

Major Effect

"1. It appears that the introduction of television to an area has a major effect on cinema audiences after the station has been established for about a year.

"2. As yet there are no signs of any halt in the decline in areas where television is no longer a novelty.

"3. It is clear that the decline in cinema-going is not attributable to any one group although the extent of the changes in habit does vary considerably with age and social grade. The groups which show the most serious relative drop are the higher socio-economic groups and the age groups above 35, particularly the 35 to 44 group.

"4. From this it can be seen that, contrary to what might be expected, in television households many out-of-the-home activities seem to have been affected hardly at all and, in fact, one activity, dancing, seems to be more popular in television households than in others. Theatre going has only suffered slightly from television. The coffee bar and the public-house also seem to draw people out of their homes.

"5. It seems then that the cinema

is more vulnerable to the counter-claims of television than other forms of entertainment."

"I only mention these points, not in any way to suggest I told you so, but to bring home the fact that because the exhibition industry has no enthusiasm for rationalisation, we have been forced to go it alone, because we must tackle the problems which have arisen and are arising and because we cannot ignore the advice which we have been given."

After reviewing the decline in attendances and in Hollywood production, Mr. Davis said:

Another Danger

"There is also a further inherent danger in the film supply position at the present time. What would happen if one of the major American studios ceased production or materially curtailed their current output?

"We know that for all practical purposes RKO is out of production; others look like following. You may or may not have read of the grave problems with which the management of Metro were faced a year ago. Suppose the decision in the stockholders fight had gone the other way. Production could have been seriously curtailed or even stopped. If this had happened the whole booking pattern in this country would have collapsed overnight.

"What is going to happen in this country is a little more difficult to assess as the industry has been wise enough through the medium of the levy to support British film production so that films continue to be made.

"But costs are rising, attendances are falling, and whilst there is a temporary improvement in the net at the box-office through last year's entertainments tax relief, British producers are disturbed as to the potential of the future, never forgetting that production is always a long term effort, when they see attendances falling quarter by quarter.

"I do not think there is any doubt that whilst many people may expend as much money in the future on British film production as in the past, the number of films which will be made will be less. They will be more important and will need more extensive playing time.

Changes

"What we are doing is anticipating some of the inevitabilities of the changes which are going on all over the world.

"I reiterate we are only responding to conditions—not creating them."

Mr. Davis went on to explain the particular conditions which further influenced the organisation's decision.

"At the present time," he declared, "there is a fairly rigid pattern of four main lines of release covered by ABC, Odeon, Gaumont and the

Fox releasing theatres, around these release theatres the independent theatre owners arrange their date sheets.

"What of our own position? We have had two circuits with the Gaumont the weaker booking proposition in the eyes of distributors and producers.

"The falling supply of product has put the producer, and bear in mind there are more independent producers with special distribution rights in relation to his distributor today than ever before, in the position that he could dictate to which theatre or group of theatres, an important film should go.

"You know that up to about 2½ years ago we were able, under the then existing conditions, to keep the supply of product in balance as between the Odeon and Gaumont circuits.

"We have slowly lost ground since then as under changed conditions, it being a suppliers' market, the distributor has been able to dictate his terms as to where his product would play, often with the threat that if we did not agree to his proposition he would take it to ABC.

"In addition to which, to find 104 programmes a year, many of them double features, which would appeal to the public was an impossible task under present conditions.

"Do you realise that we played last year six re-issue features, and 15 supporting re-issues on the two circuits, at a time when we should be competing with television with top new product. At the moment we have no less than seven unbooked dates before Christmas.

"The Fox situation further unbalanced the split of availability of product.

"We have received no co-operation whatsoever from exhibitors in regard to the re-adjustment of the supply of product as a consequence of the formation of the fourth booking group and little support from producers of important films for the Gaumont release.

"I have already explained the change in public taste for film, the non-acceptability of the 'good programme' picture, the fall in output of the total number of films produced and the great public demand for the important film.

"The effect is that it is not possible, or in the public interest desirable, to maintain the four-output release pattern.

"This pattern involves weekly changes, with the necessity of finding at least 208 programmes per year, many of them double feature. In addition, in the subsequent three-day bookings, many more programmes are required.

"There are not that number of good films available.

"Consequently," Mr. Davis continued, "we are creating a Rank releasing circuit of approximately 300 theatres which will have a booking strength of approximately that of the

Odeon release at its peak, and which will not create unbalance as between the major booking releases.

"As and when all the details evolve, in our estimation the future three releasing strengths will be approximately:—

"ABC, 272; Rank, 300; Fox, say 306, including many of our theatres in the specialised group, but, of course, it will be for Fox to decide their own sales policy and thus set the pattern for this release which will handle many films in addition to Fox product.

"In addition we shall have approximately 80 theatres available for the handling of films on a specialised basis such as the Todd-AO films, for extended runs and move-overs for films that need them, and as already mentioned to materially strengthen the Fox booking release.

Important

"The group of theatres which we are adding to the Fox releasing system are important ones and will add considerable strength to it from a producers' point of view.

"Consequently there is no doubt that the British producer will have a thoroughly adequate and competitive 3-way outlet for his product.

"The result will be that the industry will be left with three main outlets which should enable us all to give better programmes to the public and greater returns to the producer.

"Another matter which I would like to mention to you: we have had a look at the split between Odeon and Gaumont last year. This may surprise you.

"It is our considered opinion that not more than half a dozen of the Gaumont releases last year would have played on the new Rank circuit. Consequently this product will still be available under the new conditions for individual booking, etc., or perhaps, as now, through the Fox releasing system. Consequently, the damaging results which some people say this move will create are not likely to be anywhere near as serious as on the face of it they may first appear.

"Moreover, many theatres will benefit from the closure of the some 80 theatres to which I have already referred. This incidentally re-establishes the principal release pattern as it was in 1953, and this at a time when more films were available and less competition."

The Date

Mr. Davis said: "The Rank releasing circuit is already booking programmes. The date when they will be played as a circuit will vary as between one supplier and another, depending on how far we are booked ahead with each supplier.

"This leaves us with 160 odd theatres. The 80 we intend to retain permanently and the 80 which we shall dispose of at our leisure.

"How will these be booked? They may be used for move-overs, extended runs, to strengthen the Fox booking circuit, to book independent product, or any combination of these alternatives. The booking policy of each theatre will be entirely flexible, of course, subject to the bars.

"Now, what effect will this have on independent exhibitors?

"I am going to say something which may sound brutal to you but which, on reflection, I am sure you will see the wisdom of.

"It will mean in my view that many exhibitors will for the first

time in many years have to see and appraise films for exhibition to their own particular audience and go out and book and exploit them accordingly.

"Why I make this statement is that there is no doubt that many exhibitors have got into the habit of automatically booking the circuit programme and relying upon the circuit advertising and exploitation work, which is extensive, to sell the film for them. In future they will have to do a good job of work themselves, with the inevitable result that both the public and the producer will gain.

"What I want to stress is that there will be no point of time when the new booking pattern will come into operation. It will evolve. It may take a year; it may take less; it may take longer. But during this period it will be up to us all to sort out our problems to ensure that we give the public what they need—good entertainment in good theatres.

"We shall move in this scheme at our own discretion and only after careful thought: we believe, as I said earlier, that changes in the booking pattern and exhibition are inevitable.

Relief

"We would rather tackle them now whilst we are feeling the benefit of the entertainments tax relief granted in the last Budget than have to tackle the problems when the effect of that relief has worn off."

Referring to the government's attitude, Mr. Davis said: "Perhaps I should mention that the undertakings which were given by this Organisation as a wartime measure were never generally understood. This is not surprising as they were not published. Now that they are withdrawn I will tell you this: they were primarily designed to govern the supply of British films to independent exhibitors. The theatre limits which were imposed were never even approached by this organisation, and never presented a practical problem.

"I would mention that ABC were governed by similar undertakings, and in their case also they have been, so I am informed, released from these undertakings. I believe the government have been quite realistic in their approach. They have accepted the inevitable and have realised that a pattern 'almost hallowed by tradition' could not be sustained under present conditions."

"They have accepted the broad policy which we intend to follow, and are going to rely on Section 5/5 of the Cinematograph Films Act to ensure that we are 'good boys.' We do not wish to be anything else so that to be governed by this clause does not worry us in the least.

"There is one point about which I would like to remind you in passing, in regard to Section 5/5. It deals with the granting or non-granting of cinema licences. Fair enough, but there is no provision in the Films Act or in any of our undertakings, that we had to keep theatres open.

"If there had not been a practical approach to the problem which we are discussing, the alternative might well have been to force us to take a different line: to close a complete group of theatres. The result—to materially reduce important exhibition outlets with the loss of revenue to producers, including, of course, British producers, and thereby doing them great harm."

See page 24 for questions

'No Difficulty With Child Admissions'

THE GREAT majority of local authorities have met no difficulty in the operation of the provisions of the Cinematograph (Children) Regulations concerning the admission of children to cinemas, it was reported by the Association of Municipal Corporations Police Committee to the Association's council meeting in London last week.

The Cinema Consultative Committee is to be informed to this effect, and the Association is to take no further action.

The committee recalled that the Association had originally taken the view that the minimum age for the admission to cinemas of unaccompanied children should be seven and that the time after which unaccompanied children under 12 should not be admitted should be 5.30 p.m., whereas the regulation specified five years and 7 p.m. respectively.

In the circumstances, the Association had asked thorough licensing authorities to inform the Association after a trial period of two years whether they were satisfied that the age and time specified were satisfactory, or whether the Association's original views should be reasserted.

NEW U.S.-RUSSIAN FILM AGREEMENT

A NEW U.S.-RUSSIAN film agreement has been negotiated by Eric Johnston, president of the Motion Picture Export Association of America, cables KINE's New York correspondent Leonard Coulter.

The pact provides for American companies to buy seven Russian features and sell ten American films, all for 60,000 dollars each in standard size, or 67,000 dollars in wide screen.

The agreement also provides for future co-production deals.

EALING FILMS—contd.

substantial misunderstandings in the industry as to the position of the 95 films previously referred to. Associated British Picture Corporation have demonstrated that there was in fact an enforceable, binding agreement entered into between ABC Television and Ealing on 20 August, 1957, and therefore Film Industry Defence Organisation now accepts that these films constitute part of ABC Television's backlog of films in respect of which they have complete freedom.

"Nevertheless, in order to reach an arrangement satisfactory to all the parties concerned, Associated British Picture Corporation have agreed with Film Industry Defence Organisation:—

"(1) that the Ealing films other than the 95 referred to will be totally withheld from television:

"(2) that of the 95 films not more than a maximum of 60 will be shown on television without further consultation with Film Industry Defence Organisation;

"(3) that they will, if shown at all, be shown only on the Midland and Northern stations;

"(4) that they will each, if shown at all, be shown only once.

"It has also been intimated that it is the intention of ABC Television to show these films, if at all, on Sunday afternoons.

"The Board of Film Industry Defence Organisation are satisfied that the agreement thus obtained is in all the circumstances acceptable to Film Industry Defence Organisation and they appreciate the co-operation shown by the Board of Associated British Picture Corporation in preserving and strengthening Film Industry Defence Organisation.

"The Board of Film Industry Defence Organisation also wish to place on record their great appreciation of the part played by their chairman, Sir Arthur Jarratt, in their discussions. Without his inspiration and leadership a conclusion might never have been reached."

More Go To The Cinema

ENTERTAINMENTS TAX statistics show that there was an increase in cinema-going during August. Tax paid for that month was £1.07 million compared with £780,000 in July.

Box-office takings for the second quarter of this year totalled £20.9 million against £21.8 million the previous three months and £22.3 million the same quarter last year.

The number of admissions in the second three months this year was 191.4 million. In the previous three months the total was 199.3 million and for the second quarter of 1957 the figure was 226.2 million.

BUTCHER'S NEW QUOTA PICTURE

A NEW British quota picture from Butcher's, Bill Luckwell's production of "Undercover Girl," will be trade shown on Wednesday, October 22, at the Celluloid Theatre, Wardour Street, W.1, at 10.45 am.

The film, directed by Francis Searle, stars Paul Carpenter and Kay Callard with Bruce Seton and Jackie Collins.

The picture has been booked to the ABC circuit for London release starting on November 24.

Death of David Goldsmith

THE death has occurred, after a short illness, of David John Goldsmith, RAFCC area representative in Western Europe. The funeral took place on October 4 at the Military Cemetery at Rhinedahlen.

Mr. Goldsmith, who was 43, leaves a wife and one daughter.

CEA GENERAL COUNCIL MEETING—Oct. 10

Rank rationalisation • FIDO talks with ABPC • Corporation bills • NATKE suggestion • Discontinued trade shows • Industry Public relations • Programme lengths • Correspondence course • Careers exhibition • CFF season

New members.—The president welcomed C. P. Moore as a new delegate representing CMA and also the return of G. F. Watts, from Southern Midlands branch.

Letters of regret.—Letters of regret for inability to attend were received from Lord Westwood, Sir Alexander King and J. A. Woolley.

REORGANISATION OF BOOKING METHODS OF ODEON AND GAUMONT CIRCUITS

THE PRESIDENT opened the discussion by referring to the articles that had appeared in the trade press and elsewhere regarding the announcement by The Rank Organisation, and delegates had before them a copy of the *Daily Cinema* reporting on the dinner given by John Davis to exhibitors the previous evening. There was no written report to put before delegates, but he felt sure that Mr. Winckles and other representatives of CMA would be happy to answer any questions put to them.

W. Berriman thought that many delegates would be at a disadvantage in discussing the matter that morning. He appreciated what John Davis had done in presenting his plans to certain members of the council and no one could complain about him reorganising his own business as he wanted to. But, at the same time, those people who were going to be seriously affected by such reorganisation should have an opportunity of submitting their considered opinion. He therefore suggested that the matter be remitted to the finance and management committee for report to the next meeting of the council.

The president said that this was obviously a matter on which they would wish for sufficient time to consider whether or not any further comment was required or whether it was to be accepted as a fact and left to see how it worked out in practice.

A. Spencer-May said it was a little difficult to consider the problem without more information. Was it possible for CMA to publish a list of the 300 cinemas which were going to comprise the Rank release. Delegates would then be in a better position to assess their own situation. He appreciated that Mr. Davis did not wish to disclose the names of the 80 cinemas which would be closed or those in the specialised group, but could they at least know the basic circuit?

J. W. Davies supported this request. He appreciated the difficulties of CMA in publishing the information, but he believed John Davis had said that certain bookings for the new circuit were being negotiated. Presumably, the distributor concerned would be informed of the theatres comprised in the new Rank circuit; would it not be possible for the CEA to be given that information?

C. H. Whincup could not see how any further discussion at that juncture would serve any useful purpose. He had not felt any more enlightened as to the position at the end of the evening and suggested that the discussion be deferred. Put simply, it appeared that whereas there had previously been three major circuits, in future there would only be two. Until further facts and details were available there seemed to be little point in having a further long discussion and repetition of the previous evening. He was not disturbed by what Mr. Davis had said; it was reasonable commercial development which had to be accepted and which was happening all over the country in other industries. He could not, however, share the rosy equanimity about the future; if only by virtue of the seriously diminishing film production, which was extremely disturbing.

J. X. Prendergast suggested that the

THOSE PRESENT

OFFICERS in attendance were E. J. Hinge, president, in the chair; J. D. Richards, vice-president; W. J. Speakman, hon. treasurer; G. Singleton, past-president; E. F. Pinkney, gen. secretary.

Twenty-four branches were represented by 68 delegates, as follows:—

Birmingham and Midlands, A. G. May, M. M. Jervis, B. T. Davis; **Bradford and District**, A. S. Hyde; **Bristol and West of England**, Ald. F. G. W. Chamberlain, E. C. Rogers; **Devon and Cornwall**, P. McClellan Myott; **Eastern Counties**, R. K. O. Cooper; **Hants and East Dorset**, Ald. G. Bravery; **Hull and District**, R. C. Freeman; **Kent County**, Arthur Spencer-May; **Leeds and District**, C. H. Whincup, J. X. Prendergast, MBE.

Leicestershire, G. H. Scarborough; **London and Home Counties**, C. H. V. Brown, J. W. Davies; **Manchester and District**, J. Mather, D. L. Jones, T. E. Robinson; **Northern**, W. Carr, C. Buglass, G. T. Kitching, H. Griffiths, Walter Wilson; **Northern Ireland**, nil; **North Lincolnshire**, R. C. Freeman; **North Staffordshire**, Ald. G. L. Barber; **North Western**, G. H. Lee, R. P. Rutherford; **Notts and Derby**, H. Elton, C. Shapeero; **Portsmouth and IOW**, A. Levison; **Scottish**, R. M. Donald, A. Matthews, J. Wallace, Miss M. F. McIntosh, J. McLaughlin, J. K. Stafford; **Sheffield and District**, Cllr. H. S. Gent; **Southern Midlands**, G. F. Watts, J. B. Cetham; **South Wales and Mon.**, W. Berriman, H. Jones, H. Ponking, Wyndham Lewis, J. P. D. Owen; **Sussex**, J. D. Richards; **West Lancashire**, F. Fennell.

Circuit Delegates: F. Sparkes, J. D. Tutin, C. F. Booth, L. V. Crews, R. H. Dewes, E. J. J. Greenway, D. Flintwood, C. P. Moore, A. J. Rockett, E. B. Gold, S. K. Lewis, Mark Scheckman, H. S. Roelich, T. F. Massicks, W. Cartledge, W. Eckart, D. W. E. Eckart, Kenneth Winckles, D. J. Goodlatte, Cecil G. Bernstein, F. C. Cockerill.

In Attendance: L. Knopp.

proper course to adopt was to ask the KRS for the information.

In reply, **K. Winckles** said there was little he could add to what Mr. Davis had said the previous evening. What Mr. Whincup had said was a very sound and practical approach. The scheme was based on film supply as his Organisation saw it in the future, rather than creating a pattern in advance. When the CEA delegation had met them earlier in the week, the representatives of the Rank Organisation had stated that they were prepared to give the CEA information about the composition of the Rank circuit before the end of the month. The eventual pattern would not, however, emerge for two or three years, and the trouble was that there would be a difficult interim period when the pattern would become confused and the lines not clearly drawn. When a theatre was closed in a particular area, that would be the time for the matter to be considered by the local bookers' committee and to bring it up for discussion. As to the immediate future, of the present Odeon circuit, 35 to 40 theatres would create the first of the Rank circuit. Other theatres would in time have to move over, but he emphasised that time was an essential factor in the scheme and the right and proper course

was to allow that time to work itself out and as each local situation arose to then have discussions. He added that the Organisation was willing at all times to sit down and try to sort out that kind of problem.

The matter was remitted to the finance and management committee for further consideration and subsequent report to the next meeting of the general council.

FIDO DISCUSSIONS WITH ABPC

THE REPORT on discussions between FIDO and ABPC was presented:—

Delegates will remember that at the last meeting of the general council the president made a statement regarding the pending acquisition by Associated British Picture Corporation of the share capital in Associated Talking Pictures, with special reference to the position of FIDO in relation to that deal. This report is in continuation of that statement.

The offer of ABPC for the ATP shares was, in due course, accepted and ATP, including all the shares and assets of Ealing is now in the ownership of ABPC. Since then correspondence and discussions have ensued between FIDO and ABPC and the fundamental point that has emerged is that contrary to what has been generally understood for some time, a binding agreement for the showing of the original backlog of 95 Ealing films on ABC Television was concluded by an exchange of letters as long ago as August, 1957, and that such contract was at all material times a reality, irrespective of the ownership of the ATP share capital.

Under such circumstances FIDO has little alternative but to acknowledge the existence of this agreement with the consequence that the films involved have to be accepted as constituting pre-FIDO backlog. It should be said that this, nevertheless, is a situation which has been the subject matter of a considerable amount of adverse comment in reference to Ealing, whose directors consistently allowed the CEA as well as the Board of FIDO to be under the impression that a complete deal for these 95 films had not been finalised and that until a matter of a few weeks ago there was room for negotiation. There was the added understanding on the part of those concerned in FIDO that Ealing would be one of the first applicants to FIDO for compensation in respect of these films. Comment has also been made in regard to the part played by ABPC in this situation bearing in mind that statements made at meetings to the effect that the Ealing position would come within FIDO were allowed to pass unchallenged.

At this point it should be mentioned that as a result of ABPC acquiring the share capital in ATP, the former now has at its disposal not only the above-mentioned Ealing backlog of 95 films, but also all rights in a further 85 more recent Ealing films, most of which have not yet reverted to ATP from the control of the distributors concerned, though these rights will fall in as time goes by. In regard to these 85 films ABPC has stated categorically that they will not be made available to television.

During the discussions which have recently been taking place between FIDO and ABPC, the following points have been raised:

1. For FIDO a request was made that as the overall position in relation to the backlog of 95 Ealing films had come under the control of ABPC, the latter should either deal with the same on the basis of giving undertakings to FIDO not to televise the same in return for compensation, or, alternatively, the television rights in such films should be frozen in

similar fashion to the television rights in the existing backlog of ABPC's own films. Neither of these courses was, however, acceptable to ABPC owing to the programme requirements of ABC Television and also having in mind that the deal for the films in question was concluded prior to the conception of FIDO. In this connection it is essential for ABC Television to maintain a parity of programmes with competing contractors, and if its competitors show films it, ABC Television, cannot afford to exclude them from its programmes. Hitherto ABC Television has shown its own backlog of films on Sunday afternoons due to the fact that it has been unable to take the network film which is, in any case, shown in the Midlands area by ATV during the week. ABC Television thus has a gap on Sunday afternoons which has to be filled with a comparable programme to that of other commercial stations. For the last two Sundays ABC Television has devised a live programme to fill this gap but it is not yet known what the rating for this programme is and it may well become necessary for a film to be substituted. If this is not so, ABC Television says that the Ealing films will not need to be used.

2. ABPC, in its capacities as producers, distributors and exhibitors of films, continues to be emphatic that it supports FIDO to the utmost, but so far as its subsidiary is a television contractor it cannot accept that ABC Television should also be called upon to give such support, to its own detriment. In the interests of the FIDO scheme, however, it has been conceded by ABPC:—

- (1) that the Ealing films other than the original 95 referred to will be totally withheld from television in the United Kingdom and Eire;
- (2) that of the 95 films not more than a maximum of 60 will be shown on television without further consultation with FIDO;
- (3) that they will, if shown at all, be shown only on the Midlands and Northern stations;
- (4) that they will each, if shown at all, be shown only once;
- (5) that it is their intention to show these 60 films, if at all, on Sunday afternoons.

The general view of the board of FIDO in which the CEA representatives concur, is that the situation of the Ealing films is undoubtedly a very unfortunate one and one in which, if the parties concerned had been more forthcoming at an earlier stage, a good deal of trouble and bad feeling could have been avoided. On the other hand, there cannot be overlooked the advantage to the industry consequent on the ATP shares being acquired by ABPC rather than by a commercial contractor independent of the industry who, it is understood, might have been an alternative purchaser. In such a case there would have been freed some 180 British films for television throughout the United Kingdom. In all the circumstances, the Board is of the view that the outcome of the discussions with ABPC must be accepted as being in the best interests of all concerned in the long run. It is, of course, essential that this view be endorsed by those renters who, on the strength of the belief that control was to be exercised over the Ealing films, have exercised similar control in relation to their own films, and confirmation will require to be obtained on this point.

From what has been stated above, delegates will realise that FIDO was

CEA General Council Meeting—contd.

faced with an acute problem and that in considering what solution was in the best interest of the trade, the vital need for FIDO to continue in effective being was uppermost in its mind.

The president stated that the talks of FIDO board had gone on right up to the last minute and it had therefore not been possible to circulate the report in advance. Such talks had been extensive and considerable thought had gone into the attempts by the board to arrive at a solution to the problem. Other representatives on the board would wish to speak and he was glad that Mr. Goodlatte had been able to attend to answer such questions as could only be answered by a top executive of ABPC. He would, therefore, content himself by saying that he hoped, and felt sure, that on calm reflection, delegates would accept the report. It was vital that FIDO be made to work. The aim had been to get this matter tidied up and not see FIDO wrecked as some of its opponents would wish.

G. Singleton said that his anxiety at the moment was to deal with his own particular position in relation to paragraphs 2 and 3 of the report. He did not wish to indulge in any recriminations which would be pointless and profitless—what had to be faced was the position before them. When, at the special meeting called the previous January, the CEA decided to go into FIDO, he was sure that all were of the same belief as himself that the Ealing films would come within the FIDO scheme. He had informed the council repeatedly that the Ealing films were coming within FIDO, and he thought this may have influenced certain of them to agree to FIDO, but had he known that these films would not come within FIDO he doubted very much whether he would have asked them to accept it. Originally, the Ealing deal had come to the notice of the officers a year ago last September and they had immediately contacted Sir Michael Balcon and Major Baker. Major Baker had stated that a deal was being negotiated, and it was proposed to set up a new pattern that would allow their films to be shown once on ATV and if this was successful they hoped to sell their films to all other networks. This had caused great concern and correspondence had then ensued with Sir Philip Warter. Subsequently, meetings took place and on October 10, 1957, Sir Philip stated that ABPC had come to an agreement with Ealing, but no contract had been signed. He (Mr. Singleton) informed Sir Philip that it was hoped shortly to bring forward a scheme for controlling the supply of films to television and asked for the signing of contract to be deferred. Once again, at the November general council, delegates had been informed that no contract had been signed, and in December the report of the finance and management committee, which was published, repeated the belief that the contract had not been signed and negotiations were awaiting the new scheme. In January, 1958, the special meeting of the council had taken place and he had asked delegates for their agreement to FIDO.

Again, on that occasion he had been asked about the position of Ealing and had replied that the Ealing films would come within FIDO. This was recorded in the minutes of the meeting, and although ABC delegates had been present there was no suggestion that this statement was incorrect. It seemed strange that every other director on the Board of FIDO held the same belief as himself. Some delegates might have thought he had misled them and that was why he had wished to make his position quite clear. The proposition now before them might affect some 30 per cent. of exhibitors in the country and those in Birmingham and Manchester would know best whether the proposed screenings would do them material damage.

He added that in all other respects ABC had been very helpful about FIDO, and had undertaken that the Pathe backlog would not be televised or compensation sought from FIDO. His first inclination had been to fight ABC, but he had had second thoughts.

Therefore, they must take the long view and the compromise offered was a reasonable one. He thought that FIDO would work and already it was known that some hundreds of films had been

kept off television. In all the circumstances the compromise was the best that could be done and he recommended delegates to accept it.

The president referred to the enormous amount of work that had been done to arrive at the solution by Sir Arthur Jarratt. Delegates would be very sorry to hear that Sir Arthur was at present ill in a nursing home and would wish to send him their good wishes for a speedy recovery. This was agreed.

D. J. Goodlatte said that the events as outlined by Mr. Singleton were correct but he could not agree with him on one point. Mr. Singleton had inferred that if FIDO was strong enough it would fight ABPC. This was most unfair and unjust. When Mr. Singleton had seen Sir Philip the deal had been done but the contract was not finalised because ABPC did not wish to embarrass FIDO.

It then became known that another bid had been made for the films by an outside contractor and ABPC had had to make up its mind to spend a great deal of money and so keep the whole of the Ealing films off television. Mention had been made of the secrecy surrounding the take-over bids, but it was well known that the Stock Exchange had views on such matters. It should be remembered that if ABPC had not taken this step some 180 films would have been networked throughout the country.

ABPC was concerned to protect the industry and in spite of what some people thought, ABC had far more invested in bricks and mortar in the cinema industry than in the television business. Before Mr. Bernstein had put forward his ideas for a scheme they had had talks about the matter and had agreed that something had to be done. FIDO had received ABC's support and would continue to do so. The films had not been bought just to play them off at any time, they were bought in the first place because it was not certain what the future of FIDO was going to be. It was hoped that FIDO would work but if not there would be a free for all in the television business and ABC had to have something in reserve.

Following Mr. Singleton's conversation with Sir Philip Warter it had been agreed to restrict the televising of the films to Sunday afternoons; on Sunday afternoons ATV, with whom they networked in London, played a film which was not available to ABC in Birmingham and Manchester because ATV used that film on Tuesday evening.

Therefore no film was available to ABC on Sunday afternoon, and whilst they would do all possible to protect FIDO they could not do so at the expense of ABC Television. The company considered they had done a great service to the industry in keeping the Ealing films away from television. It was unfortunate that there had been misunderstandings but he did not think that ABC were as black as some people had tried to paint them.

A. S. Hyde asked whether ABC were prepared to give a firm undertaking to limit the showings to 60, and on Sunday afternoon. The report stated that this was the intention but would they give an undertaking?

Mr. Goodlatte replied that the films would be limited to Sunday afternoons because that was when it would harm their cinemas the least and they would do their best with the programme contractors, but it was not possible to give an undertaking.

The president said he understood that if there was any change in the original position outlined in the report FIDO would be consulted beforehand.

Mr. Goodlatte concurred that FIDO would be consulted before any change was made.

Mr. Winkles thought it would be helpful for the council to know that after many hours of meetings and work on the problem, the solution, though perhaps not ideal, appeared to be a practical one in view of the facts with which the board was faced. Speaking for Mr. Bernstein and himself, they were prepared to accept it.

Mr. Bernstein did not agree with Mr. Singleton. Even if the Ealing films had been sold there would still have been

FIDO. The fact that 180 films might have been sold would not have stopped the long-term view. It was one of the most mysterious things that had happened in the film industry because if ABPC had this contract in August, 1957, when FIDO was first mentioned, it would have been part of their backlog and the present discussion would not have taken place.

He would rather the ATP assets were in the hands of ABC than anyone else—save possibly Granada—because it would have been very serious in the hands of ATV or Associated-Rediffusion.

F. Fennell asked what was the position of those renters who had been holding back their films.

The general secretary replied that the KRS had agreed the situation and those of their members concerned had confirmed the view of the board.

M. Jervis said it seemed that Birmingham and the Midlands which had been suffering longer than any other part of the country from commercial television had to go on suffering (protests from London and Home Counties delegates). He felt almost convinced that the need for carrying on with the deal was an urgent one and it was a long term urgent need for ABPC to acquire the films. It appeared from the report that only 60 films were concerned and this would only take about 12 months to play off so it did not appear that the need was so urgent after all. Surely the time for any organisation to be strong was in the beginning and if it could not be strong at the outset what was it going to be like in the future? What was the long-term policy going to be with the rest of these films, not only the 60 referred to?

Mr. Goodlatte replied that they were only concerned with 90 films and of that 90 they wished to be able to show 60 if necessary. On the last two Sunday afternoons ABC Television had put on live shows and if the rating kept up would not need to use the films. In his opinion he did not think the 60 films would be played in Birmingham. As regards the rest, they would never be sold to television.

J. X. Prendergast said that those who had not participated in the negotiations could have no conception of the difficulties involved. The fact that this group of films was under the control of a film company was a great step forward and the council should accept the report without delay.

The report was received and adopted.

FINANCE AND MANAGEMENT COMMITTEE

THE REPORT of the finance and management committee was presented:

B. Your committee has discussed at some length the resolution from the South Wales branch remitted from the general council calling for an investigation into public and press relations, etc. From such discussion a number of different angles to the problem have emerged and your committee feels that progress can be best made in this matter by the preparation of a detailed analysis of the subject. It has therefore appointed a sub-committee with the task of preparing such analysis which will be examined and approved by the full committee before being submitted to the general council. One of the points which your committee has well in mind and which arises under the branch resolution is the need for avoidance of downbeat which creates the impression in the minds of the public that the cinema as a means of entertainment, is in an irreparable state of decline.

The president reported that the sub-committee had met the previous day and made considerable progress in its discussions. A further meeting would take place shortly and a report would be submitted to the next meeting of the finance and management committee, which, in turn, would report to the general council. (Received and adopted.)

C. Your committee has received a report on the breakdown of negotiations with SCMA, which report in effect has already been included in the September issue of the *News Letter*. Since then, SCMA has discussed the position with the Ministry of Labour and at the request

of the latter the president and general secretary have also had a general talk with the officials on the subject. The expectation now is that the Ministry of Labour will call a joint meeting of both associations in the hope of being able to effect a conciliation, but are likely to suggest that if this meeting does not prove fruitful, rather than the outstanding points being referred to industrial arbitration, the same be determined by the CEA/SCMA National Joint Appeal Board.

It was agreed, that in the event of no agreement being reached at the discussions at the Ministry of Labour, the points outstanding could be referred to the National Joint Appeal Board. (Received and adopted.)

D. One of the branches has urged that the exemption limit in connection with the British Film Production levy be raised from £150 net to £250 net. In doing so reference has been made to the difficult position of those exhibitors who were previously exempt from the levy but who now, as a result of tax reduction, have become liable, and also to general difficulties of exhibitors whose takings though in excess of £150 net are still not large. Whilst your committee appreciates the feelings of the exhibitors concerned, it does not feel that it would be appropriate to put this proposal forward at the present time. It is known from the trade press that the British producers have been urging on the Board of Trade an increase in the levy yield owing to the fact that this has fallen somewhat short of the proposed £33m. and, furthermore, it would follow that any increase in exemptions would cause a heavier burden to fall on those exhibitors who remain liable. In such circumstances your committee does not think it desirable to disturb the existing position at the present time. (Received and adopted.)

E. Following the last meeting of the general council a letter was addressed to the Board of Trade urging that receipts from children's matinees should not be taken into account in calculating whether or not the exemption limit had been passed and also calling attention to the position of films which had drawn levy benefit being made available to television. The following is the text of a letter received from the Board of Trade in reply, which your committee has noted:

September, 19, 1958

Dear Mr. Pinkney,

Thank you for your letter of September 15, in which you draw attention to two points concerning the regulations governing the British Film Fund levy.

As regards your suggestion that takings from children's matinees should not be taken into account in determining whether the takings of a cinema exceed the exemption figure of £150 in any one week, I should perhaps say that this matter was very carefully considered when the existing regulations were framed. You may recall, in fact, that the matter was discussed at one of the informal meetings which we had with representatives from your association on March 1, 1957, concerning the exemption scheme. It was noted at the time that these takings had always been included under the voluntary scheme in determining whether or not a cinema was entitled to exemption and it was felt that this arrangement should continue. It was on this basis that the present exemption figure of £150 net was fixed. You will appreciate that if children's matinees or for that matter any other takings had been excluded (entertainments exempted from entertainments duty had in fact been suggested) possibly a lower figure would have been chosen.

Any change in the present system would moreover appear bound to give rise to anomalies. The exhibitor with no children's matinee, whose takings were just over £150 would undoubtedly feel aggrieved at having to pay levy when a fellow exhibitor with similar takings was exempt because part of his takings came from a film matinee, particularly if the expenses in receipt of film hire, wages, etc., were similar, as could so very well happen. Unless, therefore, it can be shown that the prob-

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CEA General Council Meeting—contd.

lem is very serious and that appreciable numbers of exhibitors are repeatedly week after week finding children's matinees uneconomic because these takings are just sufficient to make them liable for levy. I do not think that I can hold out much hope of a change in the regulations.

As for your second point, the Board of Trade notes your association's views on the definition in the regulations of a television film. I can assure you that we are very much aware of exhibitors' feelings on the matter and are continuing to watch the position very carefully.

Your sincerely,

G. S. KNIGHT.

T. F. Massicks said this was a most serious matter. Out of all exhibitors in the country approximately 50 per cent. did not have children's matinees. In his own company he knew of at least 20 situations in which they would be better off without children's matinees. Children of today were the patrons of tomorrow and it was a bad policy to crush the matinees out of existence. The Board of Trade were making a great mistake in not acceding to this request.

It was agreed that the exhibitors concerned be requested to send details to the general secretary for submission to the Board of Trade. (Received and adopted.)

F. Attached hereto is copy of letter received from NATKE. Whilst your committee is not greatly impressed with the suggestions put forward by Sir Tom O'Brien, it nevertheless proposes that as a matter of courtesy agreement should be given to the request for a meeting to discuss the position.

September 22, 1958.

Dear Mr. Pinkney,

Trade Union Membership

My national executive council at its meeting just concluded in Scotland, unanimously decided to adopt the report of our negotiating committee and to ratify the agreement reached between us a few days ago. The executive also resolved to request your members that the wage increases payable under this agreement on and from Monday next, 29th instant, shall be paid only to members who can produce to their manager a fully-paid up membership card of this union.

Our agreements are contracts between your Association and our own. Non-members do not participate in our mutual negotiations, nor subscribe towards their cost or the general expense necessarily incurred in running a union and maintaining healthy industrial relations with the employers.

We are not asking for a closed shop. If the non-members wish to remain as such they should have no part in accepting the benefits, wages and otherwise of trade union organisation. Their only contribution to our joint work for the industry is invariably destructive criticism and agitation among our members on the uselessness of trade unions, etc. Film studios and other sections of the industry are 100 per cent. trade union; our members in these fields feel, and rightly, that an end should be put to the continuation of non-unionism in cinemas. Your association, at least, will be sympathetic to our case when you realise overwhelming numbers of cinema-goers are trade unionists and their families.

I am instructed to ask for a special meeting of representatives of our council and my own, to discuss this very urgent and important matter at an early date.

With all good wishes,

Yours sincerely,

TOM O'BRIEN,

General secretary.

Your negotiating committee met NATKE yesterday when, in addition to the proposals set out in NATKE's letter of September 22, 1958, copy of which has been circulated, Sir Tom O'Brien also made reference to certain other points.

In regard to the suggestion that wage

increases should only be paid to members of NATKE, Sir Tom gave a general dissertation on the reasons underlying such suggestion and stated that he would be submitting to CEA a memorandum setting out further details. It was agreed to await this memorandum, following which a further joint meeting might be arranged. It was, however, accepted by NATKE that whatever the outcome of the discussions might be it could not be referable to the recent pay increases as these had already been put into effect by exhibitors in relation to all employees without distinction between members and non-members of NATKE.

Sir Tom O'Brien then went on to refer to complaints that had been made to him that in a number of cases where employees were already receiving wage rates in excess of the new minima recently agreed, the increases had not been applied. He acknowledged that this might be in strict accordance with one provision of the national agreement but, on the other hand, tended to ignore another provision of the national agreement which referred to pay for meritorious service. He therefore appealed to exhibitors to apply the increases in full even though rates in excess of the new minima were being paid in those cases where the higher rates had been brought into existence as a result of long service or particular merit. In this connection he made it clear that he was not seeking to have the increases applied in cases where exhibitors were already having to pay well in excess of the scheduled rates in order to obtain labour which was in short supply.

Sir Tom also stated that there were a number of complaints arising from his members owing to the interpretation being placed by exhibitors on the two new clauses dealing with the staffing of projection boxes and the employment of part-time labour in the afternoons. He stated that cases had come to his notice of advantage being taken of these clauses in ways that were not in contemplation by the negotiating committee at the time the clauses were agreed. He therefore suggested that there should be agreement by the CEA and NATKE to some rules of interpretation relative to these clauses and it was agreed for the CEA that they would consider any draft that NATKE might like to submit.

Another point raised by NATKE was in relation to changes in policy by circuits in reference to staffing, it being stated that where these changes were put into operation without prior consultation with NATKE it created difficulties for the union, many of which could be avoided if such consultation had taken place. He therefore asked that in cases of this kind an opportunity be afforded to the union of consultation before the changes were made effective. (Received and adopted.)

G. Your committee has noted the issue of a new tariff by the PRS in respect of concerts in cinemas, reference to which was made in the September issue of the *News Letter*. Those members who may be affected by this new schedule are asked to communicate with head office so that such action as may be necessary can be taken.

R. H. Dewes emphasised that it was most important that all members concerned should communicate with head office.

Wyndham Lewis asked whether there was anything to report regarding the PRS proposals for a new tariff.

The president replied that discussions were still proceeding and a further report would be submitted to the council as soon as possible. (Received and adopted.)

H. Your committee has noted with regret the resignation of C. W. Lewis, of CMA, as the representative on the advisory sub-committee of the Cinema Consultative Committee concerned with the operation of children's clubs. Your committee welcomes the suggestion that Mr. Lewis be replaced on the committee by C. P. Moore, of CMA, who has taken Mr. Lewis's position in that organisation, and recommends approval by the general council. It is also noted that Mr. Moore will replace Mr. Lewis as delegate to the general council as a circuit delegate from CMA.

The president said that having sat in on

the committee with Mr. Lewis he was appreciative of the sound common sense and advice that he had always brought to bear and his attendance had been a very useful service to the association.

Mr. Dewes, on behalf of Mr. Lewis, thanked the delegates for the courtesy that had at all times been extended to him during the period he acted in this capacity and expressed his regret that it had been necessary for him to resign. (Received and adopted.)

I. Your committee has noted that the Secretary of State has published Cinema-matograph (Safety) Regulation No. 1530, 1958, which comes into operation on October 1, 1958, and which relaxes the requirements of the present Regulation No. 8. The new regulation permits the projection room to be left unattended for a period of not more than 15 minutes where automatic control equipment for projection is installed and in use. The Secretary of State has sent a letter to all licensing authorities, drawing attention to this relaxation and pointing out that he is advised that the "Projectomatic" automatic control equipment complies with the regulations. (Received and adopted.)

JOINT COMMITTEE OF THE CEA AND KRS

THE REPORT of the joint committee of CEA and KRS was presented:

A. It was reported on behalf of the KRS that a number of cases had come to their attention of exhibitors commencing exhibitions to the public otherwise than at the commencement of a film and it was pointed out by the KRS that this practice, apart from constituting a breach of the normal form of contract between exhibitors and renters, was also improper as it did not accord fair treatment to the film involved. As a result of further inquiry it appeared that this type of occurrence mostly happened in cases where a cinema for some time after opening was almost empty, though there was a suggestion that there had been cases in which a queue of some 40 or 50 patrons had been kept waiting outside a cinema and when they were admitted the film was running at perhaps the third or fourth reel. For the CEA it was admitted that cases of the latter character were undesirable and in any event did not amount to showmanship. It was, however, pointed out that exhibitors experienced difficulties in always obtaining programmes of a suitable length so as to regularise both starting and finishing times, in addition to which labour problems also arose when early starting was required if the complete programme was to be shown.

As a result of the discussion it appeared that generally speaking this was a matter regarding which individual renters had views of differing strength and there were quite a few who, subject to exhibitors practising good showmanship, did not raise particular objection. There were, on the other hand, those renters who felt strongly and, moreover, those who felt some concern regarding their own contracts with their producers which might affect the situation. The matter was eventually left on the basis that it be suggested to those exhibitors who felt compelled to adopt this practice that they should advise the local office of the renter concerned of the circumstances involved and obtain clearance.

The general secretary stated that the report had been prepared before the minutes of the meeting had been agreed and the KRS had subsequently required the inclusion of the following words at the end of the last line of paragraph A: "... and obtain clearance."

Mr. Jervis said the necessity for this practice arose mainly from the length of some programmes and not because the cinema was empty, and this was something to which the KRS might well give some thought. A recent programme, "Twilight For The Gods," and a supporting feature had run for over four hours and playing seven days it was impossible to get the programme through twice or even one and a half times on a Sunday.

The president said that the subject of programme lengths was being discussed in

the joint committee and members of the KRS were in sympathy with exhibitors in wanting quite a large number of films not as long as they were at the present time. The CEA representatives were well aware of the difficulties and the matter would be pursued. (Received and adopted.)

B. Consideration has been given by the committee at the last two meetings to an application from the Education Department of the Doncaster Corporation for a supply of up-to-date entertainment films for showing at the Arts Centre, Doncaster. The Arts Centre is run by the local authority and in addition to plays, films are also screened, the present arrangement being that films should not be made available until nine months after first-run in Doncaster. Following on correspondence between the Education committee and the KRS, the committee agreed that the present position should not be disturbed and the feeling was that there was an adequate quantity of product in the "classic" class available to meet the needs of the centre. (Received and adopted.)

C. It was reported for the KRS that the views of the previous meeting of the committee concerning the availability of films for children's matinees had been sympathetically considered by the KRS council and that it was to be expected that more films would be forthcoming. As an example of this, it was quoted by the representative of The Rank Organisation that since the matter had been raised 17 further films had been made available.

E. C. Rogers said that members of the Bristol and West of England branch asked that attention should be given to increasing the number of children's serials.

The general secretary stated that this was largely a matter for the Children's Film Foundation and not for the renters themselves and so far as the CFF was concerned representations had been made by the exhibitor section for more serials and the programme for the following year was almost exclusively devoted to serials except for possibly one feature. (Received and adopted.)

D. In connection with the subject of repertory weeks, the KRS reported that it had given some consideration to the discussion which had taken place at the previous meeting of the committee but such discussion had not yet been completed. Up to the present consideration had been given to the subject on the lines that there should not be more than two repertory weeks at any one cinema in any year, and that such repertory weeks should consist of six one-day films from one renter, there being at the same time no compulsion on any renter to supply a repertory week if he did not wish to do so.

For the CEA it was again represented that this type of programme would go a long way to bring back the public to the cinema, and urged that in their further consideration of the matter the KRS should think along the lines of the original proposals, i.e., a maximum of four repertory weeks in a year for each cinema instead of two weeks. (Received and adopted.)

NATIONAL BOOKERS COMMITTEE

THE REPORT of the National Bookers Committee was presented:

A. Reports are still coming in from some branch bookers committees that undue delay is occurring in films being made available for three-day bookings. Having regard to the fact that this matter was discussed with the KRS some months ago, following which it was hoped that there would be an improvement in the situation, it seems that the position should be now once again examined in detail and further representations made to the KRS so far as may be called for. The committee therefore recommends that branches, through their bookers committees, be asked to notify head office of specific cases of lateness, though it should be appreciated that it would need to be part of any complaint that is made that copies of the films in question were

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Rank Awards Them Trip To Australia

A FLIGHT to Australia with a fortnight's holiday in Sydney and £75 pocket money is the prize won by a Welsh and an Irish exhibitor in the Rank Organisation's "Robbery Under Arms" showmanship competition. R. Gordon, Odeon, Llanelly, is the CMA prize-winner and C. Opperman, of the Grand, Drumcondra, Eire, is the independent prize winner.

Organised by Rank FD in co-operation with Greater Union Theatres of Australia, this promotional contest was open to every theatre manager in Britain playing the film between October, 1957, and July, 1958.

The judges of the competition were George Singleton, managing director, Singleton Cinemas, Ltd.; W. Altria, editor, KINE.; B. Charman, editor, *Daily Cinema*; F. L. Thomas, RFD general manager, and C. R. Young, The Rank Organisation's Group Publicity Co-ordinator.

Second prize of £100 went to J. A. Scardiffeld, Odeon, Dover. Third prize (£75) was awarded to F. J. Smidmore, Odeon, Manchester, whilst the fourth prize (£50) was won by C. Draycott, Odeon, Liverpool.

Six consolation prizes of £25 were won by: L. Cragg, Gaity, Hastings; A. W. F. Wall, Gaumont, Falkirk; F. S. Robinson, Odeon, Harlesden; G. A. Wilmot, Odeon, Southampton; H. Bedford, Gaumont, Derby; J. R. Broadley, Princess, Huddersfield.

In addition, special consolation prizes in RFD areas of £25 were awarded to: John Bee, Odeon, Worcester; H. P. Walshaw, Odeon, Plymouth; T. Berry, Theatre De Luxe, Dublin; W. D. Petrie, Empire, Clydebank; B. E. Symmons, Odeon, Harrogate; S. J. Hobart, Odeon, Greenwich; R. Todd, Odeon, Blackpool; R. C. Sidney Wilmot, Odeon, Newcastle.

Stars Will Attend Fox Premiere

STARS will sell programmes at the world premiere of Robert Donat's last film, Twentieth Fox's "The Inn of The Sixth Happiness," at the Odeon, Leicester Square, on November 23.

The proceeds of the premiere will be used to endow a scholarship to the Royal Academy of Dramatic Art as a memorial to Donat.

President of the premiere committee is Flora Robson, and Mrs. John Mills is chairman.

It is hoped that Ingrid Bergman, who stars in the film with Curt Jurgens and Robert Donat, will attend.

Signed by MGM

LEONARD H. FIELDS, producer-writer and former story editor, has been signed by MGM to assist studio head Sol. C. Siegel. He will work for the closer co-ordination of the studio's film and TV activities.

THE RANK ORGANISATION LIMITED



The following are the salient features from the Report and Accounts of The Rank Organisation Limited and its Subsidiary Companies for the 52 weeks ended 28th June, 1958

Group Profits As the result of the alarming and unexpected acceleration in the decline in cinema attendances which commenced in the summer of 1957, the Group profits for the year, which amounted to £1,781,499 before tax, showed a substantial reduction compared with the previous year. After providing for tax and for outside shareholders' interests, the net profit attributable to The Rank Organisation amounted to £196,450. The Preference dividend and the proposed 5% Ordinary dividend absorbed £158,485. No transfer is accordingly made to Reserve this year, but the Reserves accumulated in past years are very substantial.

Film Production Eighteen films were released during the year and the production organisation has operated most efficiently. Unfortunately the over-all financial result was not satisfactory due to the heavy fall in theatre attendances and to the change in public taste resulting from competitive television programmes. The loss this year is regarded as exceptional and the current year should show a considerable improvement. The work of our Contract Artistes has been warmly received and has been publicly recognised by the number of awards they have obtained.

Entertainment Tax The Group paid over £7,700,000 in tax, the heavy burden of which became intolerable in view of the fall in cinema attendances in 1957. In January 1958 a submission was again made to the Chancellor for the abolition of the tax. The measure of relief granted in the 1958 Budget, operating from 4th May 1958—welcome as it was—still leaves the Cinema Industry paying some 15% of its gross receipts in Entertainment Tax—from which all other forms of entertainment are free. This discrimination appears wholly unjustifiable.

Film Industry Defence Fund The Industry has taken concerted action to mitigate the undoubted damage caused to cinema attendances by the showing of old feature films on television.

An Authority has been set up to acquire the television rights of British feature films out of funds to be provided by means of a levy on box-office receipts.

Exhibition Domestic exhibition has had a difficult year as a result of the decline in attendances which shows no signs of having been arrested. There is also a serious decline in the availability of films, both British and American, which attract the public. This inevitably means there will have to be a material change in the pattern of exhibition and distribution involving the further closing of a number of theatres. The need for the rationalisation of the Industry is pressing and the Organisation would like to participate in a national scheme. At present it does not appear that the Industry will approach the problem on this basis and we are proceeding with our own scheme. The results overall of our overseas exhibiting interests have been maintained.

Distribution Domestic distribution has suffered from the fall in box-office takings. As a step towards rationalisation of distribution facilities we have made arrangements to distribute R.K.O. product in many countries. Despite reduced cinema attendances in the Eastern Hemisphere we have secured an increased share of a reduced market.

There has been some improvement in the Canadian results and progress has been made in South America.

The task of entering the market in the U.S.A. has proved to be difficult. Losses have inevitably been incurred but the venture is so important, not only to the Group but to the whole of the British Film Industry, that we are persevering. The whole of the development loss has been written off.

The Gramophone Record Field We have decided to enter this field and have formed a company, Rank Records Limited, to manufacture and sell gramophone records under the label "Top Rank".

Commercial Television The Southern Television station, in which the Group has a one-third interest, opened on 30th August 1958 and is operating satisfactorily.

Rank Precision Industries Group An important internal re-organisation is being carried out which will help to achieve the policy of developing activities outside the Cinema Industry.

The long and happy association with Bell & Howell of Chicago has continued and the sales volume of G. B. Bell & Howell products is steadily increasing.

We are developing new lines of electronic products for use in association with computers and other equipment.

Rank Cintel Limited and Bush Radio Limited The turnover of Bush has risen to a record level but profit margins were lower as the result of meeting the more difficult trading conditions arising from Government credit restrictions.

The numerous Government projects handled by Rank Cintel are continuing satisfactorily.

Rank-XeroX Limited The successful introduction of xerographic equipment in the United Kingdom and in overseas markets confirms our confidence for future development of this new venture.

Many new xerographic machine designs are reaching an advanced stage of development in the Haloid XeroX laboratories in Rochester U.S.A. These will be passed to our factories and will ensure a steady expansion of the company.

The Rank Laboratories (Denham) Limited A substantial increase in turnover has been secured, mainly from our steadily increasing export business and from the television medium.

The Future Although our future results must be governed to a substantial extent by the trend of cinema attendances and the abolition or continuance of Entertainment Tax, I feel sufficiently confident to anticipate an improvement in our trading figures for the current year. If we see the end of Entertainment Tax, I believe that with the maximum efficiency of operation within the Industry, or failing that within the Organisation, we shall see a fair return on the capital invested in our business and a steady growth in our diversified activities.

★ A copy of the Chairman's full statement and Annual Accounts may be obtained from The Rank Organisation Ltd., 38 South St., London. W.1

★ REPORTS FROM THE WORLD MARKETS ★

NEW YORK

Wall Street Speculates on Universal's Future

WHEN, only a few years ago, Milton Rackmil, president of Decca Records, also became head of Universal Pictures, the film company was in the throes of a spectacular business upsurge. It was widely assumed that Universal would become the parent company of a Universal-Decca merger.

In fact, no such merger took place, but Decca's interest in Universal was substantially increased and it became the senior of the two companies.

Both concerns are now the centre of considerable speculation, and Al Daff, executive vice-president of Universal, cancelled a scheduled European trip the other day to the accompaniment of rumours that Universal was about to be sold, in whole or in part.

Much credence was given to this story in Wall Street, where bidding for Decca stock was brisk, on the theory that if any of Universal's assets (such as the studio property) were to be sold, the parent company would be the prime beneficiary.

Purchases

Indeed, speculators were not slow to notice that the Decca company has made substantial recent purchases of Universal stock, although the Hollywood concern has been running at a heavy loss.

The inference drawn from this move was that Mr. Rackmil must be aware of outside interest in the acquisition either of Universal's control, or of a profitable bid for some of its assets, and was putting Decca into a favourable position *vis-à-vis* such a deal.

Insiders claim that if any group has, in fact, tabled an offer for control of Universal, or for the studio property, a counter-bid is almost certain to come from a top film industry executive who is supremely confident that Universal can quickly be brought back to profit-earning.

Joseph A. Vogel has taken the initiative in the behind-the-scenes struggle at Loew's, Inc., in which a minority group of the company's directors has been advancing the idea that, in the split-up of assets required by the U.S. Department of Justice, the production side of the business should be sold off.

Prime Asset

Mr. Vogel, determined to resist this move, has during the past few days announced that he regards the Hollywood studio "as our prime asset," that he will not be party to any moves to liquidate it, and that Loew's is back on a money-making tack because of the studio's recent successful work.

One of Vogel's closest confidants, exhibitor Harry Brandt, is predicting that the quarter ending November 30 will show Loew's net earnings to have totalled upwards of two-and-a-half million dollars, with the ensuing quarter producing much higher figures.

Spokesmen for the dissident directors, Louis A. Green and Jerome

Newman, on the other hand, point out that if their scheme is adopted the \$24,000,000 debt owed by Loew's Inc. to certain insurance companies will have to be assumed by the split-off production company whose vast losses allegedly brought about the indebtedness in the first place.

All parties in the dispute declare that they wish to avoid carrying it to the stockholders, who are due to meet in February, 1959.

Eager

Mr. Vogel, president of Loew's, appears to occupy the best strategical position, inasmuch as the Justice Department is eager for corporate divorce to take place and is unlikely to grant further extensions of time for its achievement.

If, therefore, Vogel were to put into effect his own scheme of divorce (separating the domestic theatre only) before the annual meeting he would presumably receive governmental backing. Stockholders some years ago voted in favour of the plan which Mr. Vogel envisages, which is identical with that followed by other major companies.

Leonard Coulter

ROME

A Foothold in Brazil

ITALIAN films are increasingly gaining a foothold in the Brazilian market.

Statistics just issued show that in the first eight months of 1958 almost as many Italian films were imported into Brazil as in the whole of 1957. In that year the total, including co-produced films, was 47.

From January 1 to June 30 of this year, 31 Italian and co-produced films were exhibited in Rio de Janeiro, Sao Paulo and other major cities. The figures for July and the first fortnight in August add 15 to the total.

It is a trend which the Italian industry, with strong government encouragement, is making powerful efforts to keep going.

A renewed assault on the Spanish market is envisaged following talks in Rome between delegates of both the Italian and Spanish industries.

The Spaniards were headed by their Ambassador in Rome, Count de Navasques, supported by Don Jose Munoz Fontan, Director-General of Cinematography and Theatre. The

Italian group was headed by Avv. Nicola de Pirro, Director-General of Visual Entertainment.

De Pirro, it is understood, made a goodwill gesture, offering an increased showing of Spanish films in Italian cinemas.

Another meeting of the Italo-Spanish Mixed Commission, will take place shortly in Madrid.

Considerable significance attaches to these talks. From the Italian viewpoint, co-production with Spain could well be the key to open the whole of the Spanish-speaking South American market.

Laurence Wilkinson

PARIS

Contradictory Surveys

IT IS NO exaggeration to write that the film industry in France is completely foxed by recession.

M. Delafond, general secretary of the Exhibitors' Federation told me that all the surveys contradict themselves, that the efforts made by the National Cinema Centre to get to the core of the problem have not succeeded, and so now the exhibitors themselves are drawing up charts in the hope that they will be able to find an answer.

"Until we do I cannot see how we are going to turn the tide, unless, of course, it just turns on its own for some unknown reason," he said.

THIS WEEK the International Union meets at Wiesbaden and will discuss recession. Britain will read a paper on the effects of TV.

In France TV has so far had little effect on the cinema.

For example, in northern France where there is a big concentration of TV sets, the fall in attendances is no greater than in the south-west, where there are no sets at all.

M. Delafond says that the recent increase in the price of seats is not the cause of falling attendances, because prices were increased on October 1, 1957, and the decline started before that.

EXHIBITORS claim to have won a resounding victory over Paramount and its "Ten Commandments" policy.

French exhibitors were opposed to a 70 per cent. booking rate demanded by Paramount. This was made up of 50 per cent., the maximum allowed by the law, plus 20 per cent. for advertising.

The result was an exchange of letters between Cecil B. DeMille and the French exhibitors, and a decision by the latter not to touch the film.

Paramount still maintains that it has not changed its policy but it is understood that while exhibitors receive a 50 per cent. contract, plus a 20 per cent. contract for advertising, they also receive a third contract which reimburses them for certain expenses.

I was told that as far as Paramount

in New York is concerned the 70 per cent. rate is respected, but there is no rule stopping Paramount in Paris from reimbursing exhibitors.

SMALL CINEMAS in small towns may now change their programmes twice in one day if permission is first obtained from the cinema centre.

This is the first breach in the regulations governing programmes.

Small exhibitors explained that when they book an X film they lose business. They asked, therefore, that they might be allowed to show, in an earlier programme, a U film suitable for young people.

This was accepted by the government, and it is now expected that before the end of the year exhibitors in large towns will be permitted to change the programmes twice a week despite opposition from some producers.

The exhibitors are pointing out that a twice-weekly change doubles the producer's chances of selling his film, so in the long run producers should benefit.

If the law is changed the effect it will have on the quota system will be interesting, for there is still shortage of product, and it is possible that quotas, that is to say dubbing licences, will have to be revised. It is too early as yet to say how it will work out.

Henry Kahn

BOMBAY

KERALA DEMANDS FILM AUTONOMY

AT A RECENT meeting of leading film people from the Communist governed Kerala State on the West Coast, it was decided to submit a memorandum to the Government of India asking for a separate allocation of raw stock. Kerala State has started producing pictures on its own and has three studios.

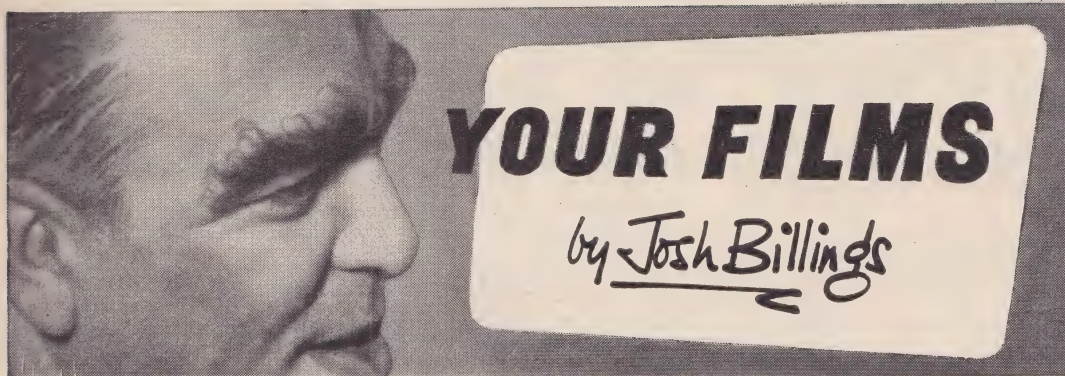
The number of pictures produced in these studios is increasing and as a production centre in its own right, the State wants to be treated on the same basis as Madras and Bengal. At the moment, allocations to producers in Kerala are made through the Madras regional body.

CECIL B. DeMILLE'S "Ten Commandments" completed a record run of 31 continuous weeks at the Regal Theatre in Bombay. This is the longest run any film in English has had in India.

Many critics had predicted that the picture would have a short run because of its religious content, but they were soon proved wrong.

THE Indian Parliament has disclosed that M. H. Shah, who is now touring the Continent, has been asked to finalise the arrangements with East Germany for the setting up of a raw film manufacturing plant in Ootacamund.

N. V. Eswar



UP WEST

Nine Triumphant Weeks of 'Indiscreet'

ONE OF THE most persistent successes in the West End is "Indiscreet" (Warner—British). This smooth, sophisticated comedy, co-starring Ingrid Bergman and Cary Grant, has enjoyed nine triumphant weeks at the Warner Theatre. It departs tomorrow, but only because of its early release, and "I Was Monty's Double" (AB—Pathe—British) moves in. The fact that the Memoirs of Field Marshal Viscount Montgomery are being serialised in the *Sunday Times* makes the latter's debut most opportune.

NOT OFTEN an X certificate film plays the Empire, but "Cat On a Hot Tin Roof" (MGM—MetroScope) is one of the few exceptions. Based on Tennessee Williams's sensational stage play and featuring Elizabeth Taylor, Paul Newman and Burl Ives, it's taken London's largest West End cinema by storm.

YOU'D HARDLY guess from its title that "The Hunters" (Twentieth Century-Fox—CinemaScope) was an exciting aerial melodrama. However, Robert Mitchum, still among the screen's most popular stars, has enabled it to survive the handicap. It soared to considerable box-office heights at the Carlton, Haymarket, over the week-end.

"PASSIONATE SUMMER" (Rank—British) ends its stay at the Leicester Square Theatre today. A romantic melodrama set in Jamaica, it has less spice than its label suggests. It is, nevertheless, finely acted by Virginia McKenna. In strengthening feminine appeal, she increases its chances of clicking on tour.

UNITED ARTISTS' X certificate double bill, "It! The Terror from Beyond Space" and "Curse of the Faceless Man," has been having a high old time at the London Pavilion. It's the fashion to deride grisly thrillers, but if the masses

prefer red biddy to champagne, it's up to "amusement caterers" to satisfy their needs.

"ROCK-A-BYE BABY" (Paramount—VistaVision), Jerry Lewis's newest comedy and, to my mind, his best, is dug in at the Plaza. Audiences are reacting to his fooling in just the manner that was intended—laughing their heads off!

THE serious-minded—and there are many—continue to make straight for the Odeon, Leicester Square. "The Defiant Ones" (United Artists), on-the-run-cum-racial melodrama, is the powerful magnet.

THOSE who insist that war pictures are through have their answer in "The Naked And The Dead" (Rank-RKO Radio—RKO-Scope). The film, first of the RKO Radio productions to be handled by Rank, has definitely caught on at the Gaumont, Haymarket. I've always fancied it.

"THE VIKINGS" (United Artists—Technirama), one of the greatest turn-ups of the year, is now at the Odeon, Marble Arch. It commenced last Thursday and from what I can gather it's retained its winning form.

AND TALKING of reissues, can any perennial beat "Fantasia" (Disney)? It's just begun its twelfth season at Studio One, Oxford Street, and its total running time in this efficiently managed house amounts to three years! And it's doing as well, if not better, than ever.

ON RELEASE

"ICE COLD IN ALEX" (AB—Pathe) is easily the best of the general releases. A grand war film, it broke many records on its opening Sunday and, although it's failed to maintain its terrific initial pace, it's experienced a highly satisfactory

first week. You can't go far wrong with this British picture.

ANOTHER newcomer, "Twilight for the Gods" (Rank-Universal) made a fair to middling start. Rock Hudson's fans are coming for it, but have been unable to lift it into the top bracket.

DANNY KAYE'S latest rib-tickler, "Merry Andrew" (MGM—CinemaScope) has been scoring fluently. Uninhibited stuff, it's particularly suitable for the family and youngsters.

CONTINUING to gather in the shekels is "The Fiend Who Walked the West" (Twentieth Century-Fox—CinemaScope). An X certificate prevents the kids from seeing this western, but it's certainly arousing the curiosity of adults.

ELVIS PRESLEY'S opus, "King Creole" (Paramount—VistaVision) finished up on the right side. It did better in industrial than in class halls.

LAST SUNDAY, "The Ten Commandments" (Paramount—VistaVision) opened at the Gaumont, Hammersmith, and the Odeons, Mile End Road, Swiss Cottage, and Croydon, and from Monday played twice daily, with advance booking. It will be interesting to watch how continuous-performance fans take to the new set-up.

Big Films, Yes —But There's No Formula

LEADING British and American film producers are almost unanimous in the opinion that the only way to put our industry back on its feet is to turn out fewer, but bigger and better pictures. Obviously, they have in mind "Around the World in 80 Days" (United Artists—Cinestage), "The Ten Commandments" (Paramount—VistaVision) and "South Pacific" (Twentieth Century-Fox—Todd-AO), films which have enjoyed long and profitable runs. The determination to manufacture screenplays which will re-establish the picturegoing habit is estimable, but it doesn't necessarily mean that because a film has a best-seller title, a host of stars, requires more than two hours to unspool and costs a king's ransom, it will be a cinch. Remember "The Deep Blue Sea" (Twentieth Century-Fox—CinemaScope—British)? Adapted from Terence Rattigan's tremendous stage triumph, it co-featured Vivien Leigh, Kenneth More, Eric Portman and Emyln Williams and was lavishly mounted. Yet despite the cash and wealth of talent expended upon it, it flopped.

There is, in fact, no infallible prescription for universal screen hits. Pictures hurriedly assembled without big stars and even more hastily released have earned a fortune for a small initial outlay. They've usually been launched on the crest of a rock 'n' roll, horrific or some other opportune wave.

In short, film production is, like horse-racing, a gamble. Risks can, of course, be reduced by careful planning, but, even so, a smile from Lady Luck frequently makes all the difference between box-office success or failure.

All connected with our industry should boldly accept its hazards or take a powder.

Bellyaching never got anybody anywhere.

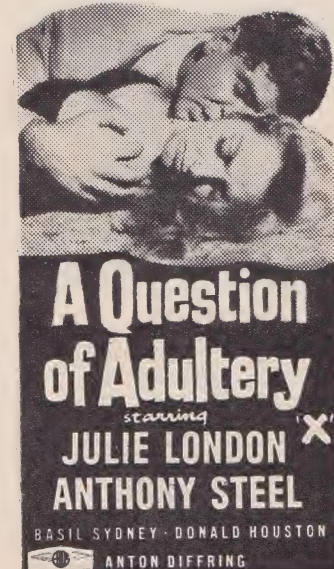
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RIGHT
PICTURES!**

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Latest News from the Renters

BRITISH LION'S NEW QUOTA LINE-UP

BRITISH LION offers a line-up of 20 British films for release in the new Quota Year ending October, 1959. "Next To No Time!" (Odeon circuit), is a comedy from the late Henry Cornelius. Co-starring with Kenneth More in this Eastman Color production is Hollywood's Betsy Drake.

"Virgin Island," shot on location in the Virgin Islands, combines colour, romance and comedy with a starring team of John Cassavetes, Virginia Maskell (British Lion's new contract artist in her first big screen role) and Sidney Poitier. Produced by Leon Clore and Grahame Tharpe, the film was directed by Pat Jackson.

From John and James Woolf comes "Room At The Top," the screen version of John Braine's novel. Distributed in association with Independent Film Distributors, this film stars Laurence Harvey, Simone Signoret and Heather Sears. This is a Remus production directed by Jack Clayton.

Hospital Drama

"Behind the Mask" is a behind-the-scenes hospital drama directed by Brian Desmond Hurst. Michael Redgrave, Tony Britton and Carl Mohner head the cast of this Sergei Nolbandov-Josef Somlo production in Eastman Color.

"Sally's Irish Rogue" brought this year's Cork festival to a close. Julie Harris, Tim Seely and the Abbey Players form the delightful cast of this first film from the new Ardmore Studios in Dublin. Directed by George Pollock, and produced by Robert S. Baker, and Monty Berman.

"Passport to Shame" takes the lid off the white-slave traffic and its organisers. Diana Dors, Odile Versois, Eddie Constantine and Herbert Lom star in this John Clein production directed by Elvin Rakoff.

Two comedies from Launder and Gilliat are on the list. "Bridal Path" (directed by Frank Launder) tells of the adventures of a man in search of a wife and stars Bill Travers, George Cole and new discovery Patricia Bredin. The same actress co-stars in "Right, Left and Centre" (directed by Sidney Gilliat) with Ian Carmichael as a confused candidate for Parliament.

"The Man Upstairs" (GB circuit) brings a good performance from

Richard Attenborough in a suspense drama. "I was gripped," said Leonard Mosley of the *Daily Express*.

Comedy is upheld by Arthur Askey, Sidney James, Sabrina and Tommy Trinder in the Jack Hylton production, "Make Mine A Million," produced by John Baxter, directed by Lance Comfort.

More laughs lie in store from Barry Fitzgerald, Tony Wright and June Thorburn in the Emmet Dalton production, "Broth of a Boy."

Two new comedies come from the Boulting Brothers. "Carlton-Browne of the FO," an original story specially written for Terry-Thomas, who stars with Peter Sellers and Luciana Paluzzi.

This will be followed by the Boultings' sequel to "Private's Progress," titled "I'm Alright, Jack."

Van Johnson and Hildegard Neff bring international names to the Sidney Box production, "Subway In The Sky," a taut murder thriller distributed in association with Britannia Films. More murder is in "Model for Murder," a mystery thriller starring Keith Andes, Hazel Court and Julia Arnell.

"Danger Within," a PoW escape story, boasts a strong cast headed by Richard Todd, Richard Attenborough, Michael Wilding and Bernard Lee. A Colin Lesslie production directed by Don Chaffey.

Crazy Gang

Arthur Kennedy from Hollywood stars in the drama "Sins of the Father," directed by James Fielder Cook.

Completing British Lion's big comedy roster for the coming quota year are the inimitable Crazy Gang let loose in a circus riot, "Clowns in Clover," a Vale production directed by Val Guest.

Finally, two second features. "Chain of Events" (Odeon circuit) stars Dermot Walsh, Susan Shaw, Lisa Gastoni and Jack Watling.

"The Solitary Child" with Philip Friend and Barbara Shelley, both Beaconsfield productions, produced by Peter Rogers, and directed by Gerald Thomas.

"I'm Alright, Jack," goes into production at the end of this year. All the other films listed are either in production or awaiting release.

COMEDY SEQUEL

HAMMER-BRYON'S new British production for Columbia, "Further Up The Creek," starring David Tomlinson, Frankie Howerd and Shirley Eaton, is to be nationally released on the Odeon circuit from October 20.

Successor to Hammer's "Up the Creek," the film was produced by Henry Halsted, and directed by Val Guest.

Tarzan Gets Wide Screen, Big Budget

ARRANGEMENTS for the production of "Tarzan's World Adventure," with the highest budget ever allocated a Tarzan feature, have been completed, as the first of two pictures in a deal between Paramount and Sy Weintraub, president of Sol Lesser Productions, Inc.

"Tarzan's World Adventure" will go before the cameras in December and will be filmed in wide-screen and colour for world-wide release by Paramount.

The picture, which will be co-produced by Weintraub and Harvey Hayutin, will be filmed on locations throughout the world, including Johannesburg, Tokyo, London, Munich, Rome and Paris, as well as the interior of Africa.

Paramount is to re-issue Cecil B DeMille's "North West Mounted Police."

DEAL MADE FOR KAYE'S LATEST

NORMAN PANAMA and Melvin Frank, who made the Danny Kaye films, "Knock on Wood" and "Court Jester," have completed a deal with Columbia to make another picture with the star early next year.

Entitled "The Bamboo Kid," it will be filmed, in colour, in Hong Kong and Japan some time next February. A comedy with music, the story deals with a movie star making a picture on location in Hong Kong who finds himself involved with smugglers, counterfeiters, thieves and spies.

Panama and Frank, who are currently finishing "The Trap" at Paramount, will write, direct and produce.

'CABIRIA' DRAWS THE CROWDS

WHEN MONDIAL'S "Cabiria" ended its seven-week run at the Cameo-Royal, Charing Cross Road, Basil Claverling, of the Cameo cinemas, wrote to Mondial: "If we had not contracted to open with another film I feel that this programme would have remained indefinitely."

Despite the fact that the film had played 11 weeks at the Cameo-Poly and a further six at the Paris Pullman, at the end of its Cameo-Royal run it was each week bettering the figure of the previous week, said Mr. Claverling.

'Rockets' For Dublin

RANK'S new comedy, "Rockets Galore" is to open at the Savoy, Dublin, on October 24.

Donald Sinden, who stars in the film with Jeannie Carson, is to make a personal appearance. F. L. Thomas, RFD general manager, will also attend.

Anglo's 'War Double' Set For Release

THE TRADE show for Anglo Amalgamated's new American double-feature "The Valley of Death" and "Hell Squad," has been set for Tuesday (October 21).

"The Valley of Death" will be shown at the Hammer Theatre at 10.30 am, preceded by the Eastman Color featurette, "The Magic of Morocco," and "Hell Squad" will be shown on the same day at 2.30 pm, also at the Hammer.

"The Valley of Death" is the story of an American tank outfit in Korea, caught behind enemy lines. Stars are Don Kelly, Marjorie Hellen and Edward G. Robinson, Jr. "Hell Squad" is a story from the desert campaign in North Africa during World War II. Stars are Wally Campo and Brandon Carroll.

The double bill is for immediate release.

Eros Horror Pair In Town

TWO EROS films open at the Ritz, Leicester Square, today, Thursday.

The productions—both certificate X—are "The Trollenberg Terror" and "Fiend Without a Face." British-made, they are specially designed to cater for the current trend in horror entertainment.

"The Trollenberg Terror"—based on the television serial—stars Forrest Tucker and Janet Munro.

"Fiend Without a Face" stars Marshall Thompson with Kynaston Reeves, Kim Parker and Stanley Maxted.

'SEA OF SAND' TRADE SHOW

"SEA OF SAND," Rank FD's story of an eve-of-Alamein mission by the Long Range Desert Group, is to be trade shown at the RFD Theatre tomorrow, Friday, at 10.30 and 2.30.

A Tempean production for the Rank Organisation, "Sea of Sand" stars John Gregson and Richard Attenborough and was filmed entirely on location in the Libyan desert. Robert S. Baker and Monty Berman produced "Sea of Sand," which was directed by Guy Green.

A Triple Hit Is Held Over

ANGLO AMALGAMATED reports a big success for its new triple programme "Viking Women"—"The Mysterious Invader"—"Back To Nature." At the Essoldo, Liverpool, the programme was retained after a record first week.

"Viking Women" and "The Mysterious Invader" are two adventure stories, and "Back To Nature," is a nudist picture.

COMING from Anglo!



AUDIE MURPHY IN A CINEMASCOPE AND COLOUR
WESTERN THAT'S **BIG** — BOLD —
AND BLAZING WITH ACTION!

AUDIE
MURPHY • GIA
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IN

RIDE A CROOKED TRAIL

EASTMAN COLOUR CINEMASCOPE



Co-starring
WALTER MATTHAU
HENRY SILVA

with
JOANNA MOORE • EDDIE LITTLE

Screenplay by BORDEN CHASE • Directed by ROSE HARRIS
Produced by HOWARD PINE



A UNIVERSAL-INTERNATIONAL PICTURE

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REVIEWS FOR SHOWMEN

EDITED BY
JOSH BILLINGS

YOUR NEW FILMS AT A GLANCE

Title and Renter	R.T. and Certificate	Stars	Remarks	Box-Office Angle
† Barbarian and the Geisha, The (20th Century-Fox)—U.S	105 min. (U)	John Wayne Eiko Ando So Yamamura	CinemaScope and Eastman Color adventure melodrama hinging on compelling affinity between husky U.S diplomat and geisha girl in middle-eighteenth-century Japan. Story, blended from fact and fiction, protracted, but Japanese players first-class, highlights spectacular, and photography superb	Good out-of-the-rut booking (C)
† Evil Eden ... (Cross-Channel)—Franco-Mexican	98 min. (X)	Simone Signoret Charles Vanel Georges Marchal	Eastman Color Franco-Mexican melodrama describing experiences of five ill-assorted characters during Amazon jungle trek. Yarn scrappy and acting uneven, but backgrounds colourful	So-so title X certificate (NC)
Fugitive in Belgrade ... (British Lion)—Jugoslavian	77 min. (U)	Jozo Laurencic Ljuba Tadic Severin Bjelic	Undercover melodrama unfolded in Nazi-occupied Belgrade. Script confused, cast erratic, direction untidy, atmosphere sombre and English subtitles inadequate	Definitely not recommended (C)
* Further up the Creek (Columbia)—British	91 min. (U)	David Tomlinson Frankie Howerd Shirley Eaton	Jolly Megascope comedy and worthy sequel to "Up the Creek." Story of monkey business in a frigate furnishes cues for lively and original situations, team work snappy, staging good, dialogue crisp and title box-office	Capital British light booking (CC)
Naked Gun ... (Exclusive)—U.S	67 min. (U)	Willard Parker Mara Corday Barton MacLane	Actionful, if unpretentious, outdoor melodrama illustrating the defeat of landgrabbers. Plot slightly off beaten track, cast popular and fights realistic	Reliable "second" (C)
Onionhead ... (Warner)—U.S	95 min. (A)	Andy Griffith Felicia Farr Walter Matthau	Hearty comedy-drama dealing with the adventures and misadventures of a U.S Coastguard Service cook. Star resourceful, support eager, byplay widely varied, sex interest strong, lines crisp and detail authentic	Good light booking (C)
Sweet Sixteen ... (Gala)—French	96 min. (A)	Brigitte Bardot Isabelle Pia Jean Marais	Romantic melodrama, made in France, concerning two students who fall heavily for married singing master. Tale dated, Brigitte Bardot tantalising, but immature, and settings modest	Very moderate star Continental (NC)
Violent Road ... (Warner)—U.S	76 min. (U)	Brian Keith Efrem Zimbalist, Jr. Merry Anders	Open-road melodrama about tough hombres who carry their lives in their hands while transporting highly explosive fuel over mountain roads. Story slight, but characters lusty, direction resourceful, suspense strong and backgrounds impressive	Good "double bill" (C)
Wild Dakotas, The ... (Exclusive)—U.S	70 min. (U)	Bill Williams Coleen Gray Jim Davis	Covered wagon outdoor melodrama telling how frontiersman prevents crooks from stirring up war between Indians and whites. Yarn transparent, but cast keen, action brisk and staging adequate	Passable "second" (CC)
† North-West Mounted Police (Paramount)—U.S	125 min. (A)	Gary Cooper Madeleine Carroll Paulette Goddard	Lusty outdoor melodrama taking the form of an early history of the North-West Mounted Police. Originally reviewed in "Kine." November 21, 1940	Excellent booking for all classes and ages (C)

REISSUE

(C) SUITABLE FOR CHILDREN

(CC) EXCELLENT FOR CHILDREN

(NC) NOT FOR CHILDREN

* BRITISH QUOTA PICTURE

† IN COLOUR

THE BARBARIAN AND THE GEISHA

Twentieth Century-Fox. American (U). CinemaScope. Photographed in Eastman Color. Directed by John Huston. Featuring John Wayne, Eiko Ando and So Yamamura. 9,414 feet. Release November 10, 1958

PERIOD adventure-cum-romantic melodrama, presented in CinemaScope and Eastman Color. Its story, compounded of fact and fiction, hinges on a compelling affinity between America's first consul general in Japan, then a turbulent land of mystery, and a geisha girl, and anticipates "Sayonara" by roughly a hundred years. The acting, particularly of its Oriental players, is first-class, but over-cultivation of atmosphere and detail—the director didn't take his unit to Japan just for the ride—occasionally strains its central thread. It nevertheless breaks or, rather,

excavates much colourful and exciting ground. Good out-of-the-rut booking.

Story.—Townsend Harris, a massive U.S diplomat, arrives in Shimoda, a tiny Japanese seaport, on his way to negotiate a commercial treaty, but has a tough time gaining the confidence of the people. Okichi, a geisha spurned by her own folk, is installed in Harris's household as a spy, but romance soon develops. Later, Harris conquers a cholera epidemic, spread by men from a U.S ship, and the natives express their gratitude. Tamura, the local governor, then hastens arrangements for Harris to meet The Shogun in Yedo, the capital. The treaty is eventually approved, but, following the assassination of Lord Shijo, one of Harris's supporters, Tamura insists that Harris leaves. Harris refuses and attempts are made to kill him, but Okichi saves his life. Before going to the Imperial Palace for the treaty to be ratified, Harris tells Okichi

that he must return to America, but will come back to her.

Production.—The picture gives a clear, nay, vivid, account of Japanese customs, ceremonials, rituals and superstitions of its near-barbaric period. It also contains thrilling moments, including scenes in which Harris steps in front of Japanese guns to prevent them firing at American ships and wrestles with a giant, and the burning of the cholera-stricken village. The glare of its highlight is, however, a little too bizarre and detracts from rather than stresses its human interest. Eiko Ando cuts a pretty, pathetic and sympathetic figure as the loyal, almond-eyed Okichi, but John Wayne begins to show his age as the determined, though understanding, Harris. Sam Jaffe scores as Harris's interpreter, and So Yamamura, Hiroshi Yamate and Jinji Kasai

continued on page 19



"Chief's taking this final week badly
- he grew up with the picture!"



After 9 fantastic weeks at the Warner "INDISCREET" terminates ONLY because of its general release next Monday!

He always said he'd give his life
for a scoop like this – and he
very nearly did!

THE BIG STORY

CINEMASCOPE

STARRING

GEORGE JOANNA
NADER • MOORE

BRIAN KEITH • VIRGINIA FIELD

with FRANK de KOVA

Screenplay by ALEC COPPEL and NORMAN JOLLEY

Produced by HOWIE HORWITZ Directed by RICHARD CARLSON

A UNIVERSAL-INTERNATIONAL PICTURE

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REVIEWS FOR SHOWMEN

continued from page 16

impress as Tamura, The Shogun and Lord Shijo. Its backgrounds are most effective and few will fail to be enthralled by the beauty of Japanese temples and gardens and the night "shots" of Shimoda's harbour.

Points of Appeal.—Fascinating and authentic, if slightly protracted, tale, popular star, arresting types, imposing settings, CinemaScope. Eastman Color and U certificate.

FURTHER UP THE CREEK

Columbia. British (U). Megascopes. Featuring David Tomlinson, Frankie Howerd and Shirley Eaton. Produced by Henry Halsted. Directed by Val Guest. Screenplay by Val Guest, John Warren and Len Heath. Director of Photography, Gerry Gibbs. Musical Director, Stanley Black. 8,166 feet. Release October 20, 1958

JOLLY SERVICE comedy and worthy sequel to the highly successful "Up the Creek." Photographed in Megascopes, it describes hectic goings-on in a frigate, captained by a clot and manned by a slick bosun and racket-promoting crew. The gags, both old and new, are put over with disarming gusto by a hand-picked cast, and there is a spot of romance for good measure. Crisp dialogue and realistic and colourful backgrounds complete the happy and snappy oracle. Definitely a certain laughter-maker for the "ninepennies," family and troops. Capital British light booking.

Story.—When the British frigate *Aristotle* is sold to the Algerocan Government, the crew, under orders to deliver her, lose their profitable bookmaking sideline. Dibble, the resourceful bosun, promptly advertises a one-way luxury cruise and collects nine passengers, including Jane, a comely secretary, and Mrs. Galloway, a forthright woman seeking her fugitive husband. Fairweather, the none too bright skipper, remains in ignorance of the set-up until they are at sea and by then Dibble has him involved. A revolution in Algerocco prevents them from disembarking and officers of the British flagship board *Aristotle*. Fairweather and his men fear court martial, but later Fairweather becomes a hero. He runs into more trouble after the Algerocan cheque bounces, but everything ends all right.

Production.—The picture, unadulterated farce, cheerfully ploughs through extravagant waters, yet, paradoxically, keeps its humour well down to earth. David Tomlinson cleverly preserves continuity of character as the dithering, dim-witted Fairweather, Frankie Howerd forces the pace a bit, but is, nevertheless, effective as the crafty Dibble. Shirley Eaton makes an attractive Jane, and Thora Hird scores freely as the garrulous Mrs. Galloway. Its supporting cast is no less keen. The salient situations, shrewdly varied, are expertly timed and appropriately staged, and there is many a neat line. Purely escapist, the film tickles the ribs without taxing the brain.

Points of Appeal.—Lively story, popular players, competent direction, rollicking highlights, box-office title, Megascopes and U certificate.

ONIONHEAD

Warner. American (A). Directed by Norman Taurog. Featuring Andy Griffith, Felicia Farr and Walter Matthau. 8,669 feet. Release November 10, 1958

HEARTY comedy drama, unfolded during World War II. It illustrates the adventures and misadventures of a callow college youth who enlists in the U.S. Coast Guard Service, following a row with his girl, and solves most of his personal problems while acting as a cook. There is a serious side concerning the unmasking of a double-dealing catering officer and this, plus a strong sex angle, gives effective contrast to conventional "lower deck" knockabout. Andy Griffith plays the lead straight, yet scores plenty of laughs, and the backgrounds are realistic. Good light booking.

Story.—At the start of World War II, Al Woods, a college student, and his girl, Jo, quarrel and he joins the U.S. Coast Guard. Assigned to the USS *Periwinkle* as assistant cook, Al finds

the going far from smooth and loses Stella, a voluptuous wench whom he had met ashore, to Red Wildoe, the *Periwinkle's* head chef. To prevent his moulting hair from falling in the grub, Al shaves his head and tries out a new onion scalp lotion. Later, Al discovers that Higgins, an arrogant executive officer, is feathering his nest by giving the men cheap food, and complains to headquarters. Eventually, Al and Jo patch things up, but Al encounters more trouble from Stella when her husband goes on convoy duty. Finally, Al is demoted and ordered to Greenland because of the Higgins business, but Al's skipper, knowing that Al's charges can be supported, grants him five days leave in which to marry Jo.

Production.—The picture is virtually a comedy, but tangled romance, frankly presented, and the fiddling of the catering officer extend its range without allowing it to take itself too seriously. Andy Griffith, looking like Yul Brynner in the head shaving sequence, cleverly keeps in character as the well-meaning, incorruptible Al. Felicia Farr displays emotional ability as the tantalising Stella. Erin O'Brien pleases as the earnest Jo, Ray Danton registers as the scheming Higgins, and Walter Matthau has his moments as Red Wildoe. The scenes of Red's wedding reception, culminating in slapstick, Stella's attempts to seduce Al, the inquiry into the misdemeanours of Higgins, Al's return home too late for his father's funeral and his marriage to Jo, furnish the shrewdly varied highlights. As a drama the film's lively comedy, and as a comedy fruity drama.

Points of Appeal.—Comprehensive tale, popular team, spirited horseplay, sex and human interest and authentic staging.

VIOLENT ROAD

Warner. American (U). Directed by Howard W. Koch. Featuring Brian Keith, Efrem Zimbalist, Jr., and Merry Anders. 6,963 feet. Release November 10, 1958

OPEN ROAD melodrama, up to the minute in theme. It concerns tough hombres who risk their lives transporting highly explosive fuel along perilous mountain passes, but, with one exception, survive. Sharp profiles of the men and their womenfolk are introduced, but its main interest lies in the skillful manoeuvring of giant tankers. A film for masculine rather than feminine audiences, it should, nevertheless, register in the majority of halls. Good "double bill."

Story.—Mitch, a lusty fellow, takes on the job of moving three lorry loads of extremely volatile fuel to a new rocket base. He selects Ben, Manuelo, Sarge, George and Ken as his drivers and each accepts his chore for private reasons. The journey starts off smoothly, but later one man cracks a collar bone, then another smashes his hand and a third dies from burns received while plugging an acid tank. Subsequently, a lorry breaks down, but Mitch chains the trucks together and personally pilots the convoy over mountain territory to safety. Finally, the drivers go their separate ways, and Mitch joins Carrie, his comely girl friend.

Production.—The picture's characters are frequently dwarfed by the explosive laden trucks, but strong suspense helps to offset lack of conventional romance. Brian Keith is in his element as the husky, determined Mitch, Arthur Batanides, Perry Lopez, Dick Foran, Efrem Zimbalist, Jr., and Sean Garrison contrast effectively as the men, and Merry Anders, Joanna Barnes and Ann Doran make the most of their slender chances as the only women concerned. Its camera work is particularly good and accounts for many penultimate thrills.

Points of Appeal.—Holding story, virile team, spectacular high-lights, authentic backgrounds, arresting title and U certificate.

NAKED GUN

Exclusive. American (U). Directed by Edward Dew. Featuring Willard Parker, Mara Corday and Barton MacLane. 6,020 feet. Release October 20, 1958

ACTIONFUL, if unpretentious, outdoor melodrama. It tells how an Indian curse, exploited by a lawless element to gain control of treasure and a small town, is broken. The plot takes a bit of grasping at first, but, thanks to a sound and versatile cast, quickly straightens out, and

culminates on a note of surprise. It'll satisfy the industrialites and youngsters. Reliable second.

Story.—Breen, a forthright insurance man, promises to deliver the Salazar treasure, once the property of Indians, to Teresa, the Salazar heiress. He makes for Topaz, a remote town, and eventually contacts Louisa, Teresa's daughter. Cole, known as the "Hanging Judge," and Barnum, an unscrupulous saloon owner, hope to seize the treasure, supposed to be cursed, and dominate the community. Sonny, an expert knife thrower, and Susan, his wife, buy Barnum's saloon, but later Cole sentences Sonny to death on a trumped up charge. Killings follow and these are put down to the curse, but actually Susan, out to avenge Sonny, is responsible. Finally, Louisa hands the treasure back to the Indians, and she and Breen settle down.

Production.—The picture, narrated by Chick Chandler as a saloon pianist, is a trifle untidy, yet makes the most of its air of mystery and keeps on the move. Mara Corday and Veda Ann Borg meet all demands as Louisa and Susan, Willard Parker registers as Breen, and Billy House, Barton MacLane and a host of other old-timers lend sound support. It's not stylishly staged, but has convincing atmosphere and the dialogue is sharp.

Points of Appeal.—Wholesome yarn, well-known players, hearty scraps, useful footage, title and U certificate.

THE WILD DAKOTAS

Exclusive. American (U). Directed by Sam Newfield. Featuring Coleen Gray, Bill Williams and Jim Davis. 6,370 feet. Release not fixed

COVERED WAGON type outdoor melodrama. It's about a fearless frontiersman who prevents a ruthless hombre from stirring up trouble between the Indians and Cavalry to further his own nefarious ends. The script is quite transparent, but its stock characters are virile and there is plenty of rough fighting and shooting. Passable "second."

Story.—Aaron Baring, a vicious wagonmaster, has designs on Poudre Valley, territory owned by Indians. A discussion between the Redskins, Baring and Jim Henry, frontiersman friend of the Indians, fails to reach a conclusion and Baring makes Jim a prisoner. Jim is rescued by Lucky, an attractive gambler, and she reveals that Baring is trying to create an Indian uprising so that they will be massacred by the Cavalry. The Redskins promise not to attack provided Jim delivers Baring to them, but hold Lucky hostage. Jim persuades the Cavalry to cease fire, kills Baring and hands his body over to the Indians.

Production.—The picture hasn't a very strong love interest and is short on humour, but scraps abound. Coleen Gray pleases in the small role of Lucky, Bill Williams and Jim Davis make powerful antagonists as Jim and Baring, and John Littel, John Miljan and Bill Dix head a sound supporting cast. Scenes "borrowed" from more ambitious offerings are neatly dovetailed and widen its scope. Satisfying tack for the "ninepennies" and juveniles.

Points of Appeal.—Rugged tale, tireless team, bracing atmosphere, hearty climax and U certificate.

SWEET SIXTEEN

Gala. French (A). Directed by Marc Allegret. Featuring Brigitte Bardot, Isabelle Pia and Jean Marais. 8,709 feet. Release not fixed

FRENCH-MADE teenage melodrama, with English sub-titles. It concerns two students who fall for their handsome singing master and endure the pangs of unrequited love, but finally seek solace in their careers. Brigitte Bardot had barely cut her second teeth when the film was produced, but although immature as an actress she makes the most of her figure. Her physical charms do not, however, compensate for a novelettish and protracted tale. Very moderate star Continental.

Story.—Eric, professor of music at a Conservatoire, is married to Marie, a well-known singer, but the couple are temporarily estranged. Following a drinking bout, Eric becomes on intimate terms with two pupils, Sophie, a talented, but sensual, girl, and Elis, a retiring, though equally passionate, wench. They take Eric seriously, but on

continued on page 20

REVIEWS FOR SHOWMEN

continued from page 19

learning that Marie has permanently lost her voice Eric hastens to her. In despair, Sophie turns to her work, but Elis broods and eventually attempts suicide. Fortunately, she survives and both girls realise that most great singers suffered before achieving fame.

Production.—The picture is adapted from a book by Vicki Baum, but fails to create convincing, let alone strong, drama. Brigitte Bardot, obviously dubbed in the vocal sequences, has a limited emotional range, yet looks cute and is seen in the near nude as Sophie, but Isabelle Pia overdoes it as the wilting Elis, and Jean Marais, Denise Noel and Mischa Auer are far from flattered by their parts as Eric, Marie and Eric's valet. Singing and ballet scenes, introduced with and without provocation, burden its already heavily taxed theme.

Points of Appeal.—Star and title.

EVIL EDEN

Cross-Channel. Franco-Mexican (X). Photographed in Eastman Color. Directed by Luis Bunuel. Featuring Simone Signoret, Charles Vanel and Georges Marchal. 8,820 feet approximately. Release not fixed

FRANCO-MEXICAN adventure melodrama, photographed in Eastman Color. It concentrates on five people who conquer their frailties while facing disaster in the Amazon jungle, but revert to type once the fear of death is lifted. The yarn unfolds against authentic backgrounds, but uneven acting and direction blunt both its drama and moral. So-so title X certificate.

Story.—A government decree nationalising diamond "placers" leads to a revolt in a South American mining town. Chark, a husky adventurer; Castin, an old prospector; Marie, his deaf-mute daughter; Djinn, a beautiful, but unscrupulous, prostitute; and an Italian priest im-

mediately seek refuge in the Amazon jungle. They have to fight against thirst, inclement weather and wild animals, but mutual suffering draws them together. Suddenly, they stumble across a wrecked aeroplane and discover food, clothes and jewels. Castin, sick and wounded, goes berserk, shoots both Djinn, who had collared the jewels, and the priest and is later killed by Chark in self defence. Finally, Chark and Marie sail down the river to a new life.

Production.—The picture spends fifty tedious minutes dealing with the revolution before carting its central characters into the jungle. It then becomes slightly more exciting, but neither the perils of the "bush" nor its sex angle make up the time lag. Simone Signoret is a very obvious "tart" as Djinn, and Charles Vanel overacts as Castin, but Georges Marchal is a manly Chark. Fine photography and lucid English sub-titles are of little avail.

Points of Appeal.—Title, Eastman Color and X certificate.

FUGITIVE IN BELGRADE

British Lion. Yugoslavian (U). Directed by Vladimir Pogacic. Featuring Jozo Laurencic, Severin Bjelic and Ljuba Tadic. 6,969 feet. Release not fixed

DREARY Yugoslavian undercover melodrama, set in Nazi-occupied Belgrade. According to the synopsis, it concerns a patriot who takes shelter from the secret police in the home of a friend and unwittingly causes the man's death. Despite English sub-titles, few will know what it's all about and less will care. Definitely not recommended.

Story.—Pavle, a member of the Belgrade resistance movement, is spotted by Zika, a police officer. He bolts and enters the apartment of a former friend, an engineer. The latter, looking after his two young children during his wife's absence, is not keen on letting Pavle stay. However, Aca, the engineer's son, hides Pavle in his room and the police are unable to find him. Later, Pavle escapes, but the engineer gets shot.

Production.—The picture, heavy, sombre and rain soaked, piles on the agony, but fails to create

human interest or thrills. Jozo Laurencic, Severin Bjelic and Ljuba Tadic play the leading adult roles, but are far from impressive. In short, the film doesn't stand a dog's chance, anyway in the average hall.

Points of Appeal.—None.

Reissue

NORTH-WEST MOUNTED POLICE

Paramount. American (A). Photographed in Technicolor. Directed by Cecil B. DeMille. Featuring Gary Cooper, Madeleine Carroll and Paulette Goddard. 11,250 feet

LUSTY period outdoor melodrama of the North-West Mounted Police. A typical DeMille marathon, in which a crowded story of love, treachery and tradition is fought out against a background of incomparable Canadian scenery, photographed in Technicolor. Describing the "thrilling spectacle" as an excellent booking for every class and age the original KINE. review (November 21, 1940) also drew attention to the impressive cast. Action, said the reviewer, is never really fast but the tale is eventful, acting magnificent and comedy relief well-handled.

Shorts

Warner

HAREWAY TO THE STARS. American (U). 623 feet. —A Bugs Bunny Technicolor cartoon dealing with the rampaging rabbit's adventures on Mars. Altogether too contrived to be ranked as one of the best in the series. Average.

TORTILLA FLAPS. American (U). 606 feet. —An entertaining Speedy Gonzales Technicolor cartoon in which a merry Mexican mouse deals effectually with a large and predatory bird which comes to prey and remains to pray for mercy. Very Good.—B. W.

Warwick Cinemas Get Sunday Extension

BIRMINGHAM members of the AIC were told at their monthly meeting that Warwickshire County Council had decided that cinemas within its administrative area could open for an extra hour as from October 12 on Sundays.

This was announced by the secretary, C. Bryden, who said he had that morning received a reply to a letter he sent to the County Council on the question of Sunday opening and contributions under the Sunday Entertainments Act.

The letter from the clerk of the council said that the Cinema and Stage Play Licensing Committee had considered a similar letter from the CEA asking for a reduction in contributions and an extension of hours.

The council's letter said that the committee had decided to make no alteration in the Sunday contributions nor to make any alteration in the method of computing them. It had, however, decided to allow an extra hour's opening which would bring the opening time to between 4 pm to 10 pm.

This means that cinemas will now be able to show two complete programmes, instead of the major film twice and the second feature film once.

The branch recommended that trade organisations should be told about the AIC and that it was a negotiating body for its own members, and that no one could negotiate on its behalf.

This followed the fact that members who had protested to the FTS about an increase in charges had been informed by letter than the increase had been agreed with the CEA and no exceptions could be made for those not CEA members.

The letter from FTS added, however,

that in future it would be a sensible course if an AIC representative was present at any meeting between the FTS and CEA on charges. The letter was to be considered by the Council of Management.

H. Orr gave a strong warning about the possible effects of the proposed Rank rationalisation scheme. He said that if the experiment of moving releases from Sunday or Monday to Thursday in London proved a success, it would obviously extend to the provinces.

This would seriously affect a subsequent run house, for many people got paid on a Thursday and would prefer to see a new film. In addition to this, however, the establishment of an A and B circuit would mean that a film might play one week at an A house in a big town and a second week at the B house.

A circuit houses would play from 104 booking offers while the B halls would play throw-outs, said Mr. Orr. He commented: "I can see nothing in this reorganisation other than to close suburban and outlying halls and keep cinemas all in a centre to create a monopoly."

Mr. Orr emphasised he was speaking in a personal capacity but exhibitors wanted to bear these things in mind. At present the cinema was in the position that American films were being released here before they were released in America, and films were being booked before they left the cutting-room. "Rank wants to create a back-log so that they do not have to go from hand to mouth," he added.

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Eros Is Tackling A Man-Sized Problem

AT WALTON STUDIOS, Eros is tackling the man-sized problem of taking a top television programme, turning it into a feature film . . . and making it attractive enough to lure the fireside audience from the television set.

Filming "Emergency Ward 10," television's beloved programme of soulful doctors and sweet-faced nurses, presents much the same problem as when Hammer filmed "The Army Game"—to keep the spirit of the original programme and at the same time prevent the picture-goer from feeling he has seen it all before.

Solved

Hammer solved this one by taking its troops right away from Hut 29 and drafting them abroad. The staff of Ward 10, however, must stay put at Oxbridge Hospital.

Despite this limitation for a full-length feature film, writers Tessa Diamond and Hazel Adair, who script the television show, have come up with a brand-new story.

"Not only is it a strong screen story," said producer Ted Lloyd, "we are confident that all the ideas break new ground, that they are not thinly disguised versions of those already used in the television series. And all the characters keep faith with the millions of viewers who have followed the programmes."

"Ward 10 is the centre of the story, of course. But we are able to show more of it, and the other hospital departments, than would ever be possible on television."

What is the appeal of hospital stories?

Conflict

"We've tried to analyse that ourselves. We believe people want to see human stories, emotional stories of birth and death. And by its very nature a hospital can present all that without hysteria or contrivance. There is conflict, of course, but only because people are trying to do good in different ways. It's a sort of welcome reverse of the horror picture."

Director Robert Day agreed. Ferently. His last three pictures were "The Grip of the Strangler," "Doctor from Seven Dials" (both with Boris Karloff) and "First Man into Space."

Day, already noted as an up-and-coming director both technically and

artistically, began his film career as a camera operator. His consistent enthusiasm to direct attracted the attention of Launder and Gilliat, who gave him an opening as co-director on "The Green Man."

His main concern is to tell the story in the strongest, simplest way.

"Sometimes," he said, "I fall to pipe-dreaming and think that if we had a longer schedule, or a larger budget, we could go out and shoot such and such a background, or build such and such a set. But deep down I don't think that's really important. In a film of this kind telling the story is the important aspect."

Balance

Helping to adjust the delicate balance of nurses who try to look like screen actresses, and screen actresses who try to look like nurses, is Noel Cash, a final-year medical student, the technical adviser. So meticulous has been his advice that visiting surgeons and hospital representatives have been unable to fault a single stethoscope.

The cast is headed by Dorothy Alison, Michael Craig and Wilfrid Hyde-White, with Rosemary Miller, Frederick Bartman, Glyn Owen, Charles Tingwell, Douglas Ives and Enid Lindsey from the original television series.

New Face Note: Making her film debut, as a nurse, is pretty 18-year-old London model Christina Gregg. Director Day spotted her at a Blackpool beauty contest he was helping to judge. Later he signed her as his first contract artist against the day his plans to go into independent production are realised.

"SAPHIRE," the Notting Hill race riot picture, which Michael Relph and Basil Dearden will make for Rank, starts production on November 10. It stars Nigel Patrick, Yvonne Mitchell, Michael Craig, and will be shot largely on location at Notting Hill.

Said Michael Relph: "A film of London's colour problem has occupied our thoughts for some time and the Notting Hill troubles brought the affair to a head."

Relph and Dearden got together swiftly, setting up the picture and Janet Green is now completing the script, in which race trouble starts after the murder of a girl called Sapphire. Coloured actors have yet to be cast.

The team plans to use much the same camera technique, accenting the drab colours of city streets and



Fiction became embarrassingly real when Vale Films' by-election comedy **RIGHT, LEFT AND CENTRE** went on location for a canvassing sequence in London streets. Some of the onlookers demanded pamphlets. Director Sidney Gilliat, who also wrote the script, goes over the scene here with Ian Carmichael and George Benson

buildings, as it did in "Violent Playground."

The film, in colour, will be made on a modest budget. Rank's go-ahead, given less than a fortnight after its big-budget-films-only decision, is an indication of how importantly the Organisation regards both the picture and the problem.

NIGEL PATRICK is also due to direct and star in Warwick's "The Trial of Johnny Nobody," which will be made on location in Ireland and at the Ardmore studios.

Patrick Kirwan is scripting A. H. Carr's story.

LONDON location work completed on schedule, Kevin McClory's "The Boy and the Bridge" is now in Twickenham studios for three weeks.

FIRST TASK for Peter Cushing when he has finished playing Sherlock Holmes in Hammer's "The Hound of the Baskervilles" at Bray—to help organise an exhibition of his paintings which will be held in London by the Fine Arts Society.

Society president Sydney Grouse saw two Cushing water colours when they were shown on television and recommended his society to sponsor the exhibition which opens in November.

DISNEY'S "Third Man on the Mountain" finishes shooting this week after two weeks' studio work at Merton Park.

MICHAEL ANDERSON has signed 22-year-old English actress Marianne Benet to a seven-year contract with his company, Troy Films.

She has a small but important rôle as Mary Madigan, a girl of the Irish

slums, in Anderson's "Shake Hands With the Devil," now filming in Ireland.

GEORGE MINTER'S version of the Robin Maugham novel "Rough and the Smooth" goes before the cameras in January. Robert Siodmak will direct.

Minter has a number of properties now being prepared. They include a war-time drama, "Pillow for a Drunken Man" and the Gillian Freeman novel, "The Liberty Man."

LOCATION WORK for Peter Rogers' next, "Carry on Nurse," begins on November 3, and the picture goes into Pinewood a week later. As with "Carry on Sergeant," the picture is for Anglo Amalgamated release.

Gerald Thomas directs, with Reg Wyer lighting and Frank Bevis production manager.

Rogers has two more subjects in the "Carry On" series—"Carry on Constable" and "Carry on Teacher." "We have other properties, too," he said, "and one of these might be made before the 'Carry On' series is continued. It all depends on the casting."

Dill Edwards

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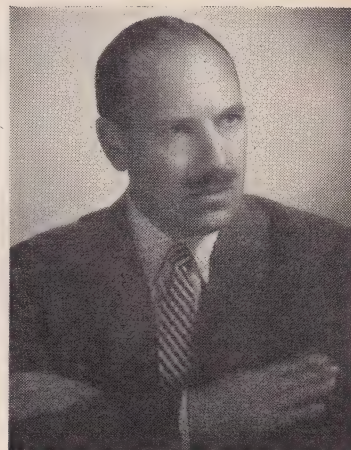
TELEVISION OUTLOOK

By Tony Gruner

TECHNICAL WIZARD JOINS AR

WITH HARDLY any publicity (for that is the way of Associated Rediffusion) the company has appointed a 43-year-old "technical wizard" to work out some of its long-term planning problems likely to be faced during the next five years. This wonder boy is John H. Battison, an ex-RAF pilot who stayed in the States at the end of the war and, through persistency, engineering know-how and an ability to win friends and influence people, reached the position of owning a radio and television station, AM-Kave in Carlsbad.

Battison has taken over a two-year appointment for AR as an assistant controller specialising in administration, planning and programmes. One of his first chores will be to carry out a £1,000,000 development plan for Wembley Studios, owned by the company, to make it "the most modern television studios in the world." With three stages already available for TV programmes, Battison is already working on problems involved in the construction of a 140 ft. x 100 ft. stage, which AR can use for the production of its "spectaculars" or even special film series.



John Battison

Triumvirate

He thus forms a triumvirate with Lloyd Williams and Stephen MacCormack, in which the former is responsible for the pre-production planning of programmes as far as six months ahead; the latter for the actual operation when the date becomes close. Battison has to liaise with both to see that the equipment and production know-how is of the very best quality.

In addition to this assignment Battison is needed on all problems connected with the purchase of the latest equipment manufactured for TV production, both live and film.

What manner of man is he that AR should provide him a first-class *Mauretania* trip with his wife and four children, a new car, tickets for all the West End theatres and a handsome salary plus expenses?

Battison is a quiet but publicity-conscious showman, born in Wembley and educated at a number of secondary and technical schools.

Colour TV

After a successful war-time career in the RAF (he was a member-of the RAF Volunteer Reserve in 1937) he joined an American TV station and was made responsible for its television research. Later he was seconded to CBS, where he studied colour television. He next joined ABC Television in the States, where he was made deputy in charge of equipment allocation for the network.

Battison is the author of one top-ten television book entitled "Movies for Television," and has written five others. He was appointed director of the National Radio and Television Institute, the largest TV correspondence course in the world. He set up

on his own as a consultant on television and designed a studio for a college in New York and the American University in Washington.

During this time he became television director for the National Council of Churches, where he directed three shows and a big spectacular at Christmas.

Battison was next made TV consultant to the University of Georgia, where he built a studio for them and followed this up by constructing and designing one of the largest television studios in Calgary, Canada.

A few months ago he sold his TV station in New Mexico, intending to buy another in Tucson. The deal fell through at the same time that Captain T. Brownrigg, general manager of AR offered him a post as assistant TV controller for the company. Battison accepted the appointment and took over his new position in August.

Belated

The appointment is a belated recognition on the part of AR that they have a lot to learn in the direction of technical know-how.

For Battison, technician-cum-administrator - cum - showman is hoping to do big things with Wembley. "We will spend a lot of money in seeing that the equipment for production is the best in the world," he says.

"In the next few years British television has the chance of showing the world what it can do. My company has a heavy stake in the future of this business and I hope that part of the answer will be found in the type of job we shall do at Wembley."

GRAEME MOVES

GRAEME ADVERTISING has moved to new offices at 5-7, Rupert Court, Wardour Street, London, W.1. W. I. Alexander has joined the company as sales manager.

CEA General Council Meeting—contd.

available which were not being used for six-day bookings.

There is also the point raised by three day halls that there is increasing pressure on the part of renters for longer bookings in the case of certain films. Your committee thinks that if this practice is persisted in and three-day halls go over increasingly to six-day bookings there is a strong likelihood that the public will come to regard those films which receive three days only as being of little importance which, in turn, will mean that attendances for the same will fall. They therefore urge that exhibitors should resist pressure from the renters in this connection.

Mr. Rogers said that a member of his branch, on applying for "Bridge On The River Kwai" for three days, had been informed that the film had been withdrawn.

It was agreed that the member be asked to send specific details to head office. (Received and adopted.)

B. Exhibitors still from time to time complain that when they take subsequent runs they are often held up by lateness of dating of the earlier runs. Your committee would once again point out that in these cases relief can often be obtained by the exhibitors affected invoking the machinery of the joint committee of the CEA and KRS which deals with barring disputes. In such cases it is open to the exhibitors concerned to ask for the removal of the bar and in such cases it has frequently been the practice of the joint committee, whilst allowing the bar to remain, to additionally award that the bar shall be subject to the earlier run showing the film within a stated period of it becoming available. (Received and adopted.)

C. A good deal of the meeting was taken up on discussion of reports circulating within the trade regarding proposals for reorganisation of booking methods of the Odeon and Gaumont circuits. As it appeared from such reports as were available that the position of many members of the association might be seriously affected, it was agreed that an approach be made immediately to John Davis for an early meeting with a CEA deputation so that the situation might be clarified. It is hoped that it will be possible to make a further report on this position by the time the general council meets. (Received and adopted.)

D. Your committee has had some discussion on the subject of over long films and is in full agreement with the report previously submitted by the joint committee of the CEA and KRS. It fully concurs that with the exception of road show films, there are a number of films in circulation at present which are of excessive length and which would be much improved by being shortened. (Received and adopted.)

E. Complaints by exhibitors of lateness in receipt of renters' confirmations are still being made, it being stated in some cases that confirmation is not received until after the film has been shown. This practice makes the position of the exhibitor concerned, from the point of view of publicity and programme planning, very difficult. Additionally, it is stated that a number of confirmations when received do not give all the relevant details of the film such as censor certificate, registered length, etc., and your committee recommends that this matter be again taken up with the KRS. (Received and adopted.)

F. Your committee has had some discussion on break figures, from which one point arises which it is proposed to take up with the KRS. It appears that in cases where an exhibitor has agreed break figures with a renter on the basis of certified accounts submitted by the exhibitor, it sometimes occurs that the renter subsequently states that such break figures cannot be made applicable to certain films. Your committee considers this practice unfair and that it largely defeats the object of the agreement of break figures. It is therefore

suggesting that the matter be raised at the joint committee of the CEA and KRS on the basis that once break figures are agreed with a renter such break figures should apply to all films, to which break figures would ordinarily apply.

C. Shapeero suggested, and it was agreed, that the words "... to which break figures would ordinarily apply" be added to the end of the last sentence. (Received and adopted.)

G. Concern has been expressed by exhibitors in a number of areas at the further discontinuance by the renters of trade shows. It is appreciated that in some instances this may well be due to the scant attendance of exhibitors at these shows but this cannot be universally pleaded by the renters and, furthermore, in some cases a handful of exhibitors at a trade show may well represent a majority of halls in the area concerned. Your committee therefore recommends that branch bookers committees make a detailed investigation of the position in their own areas and in those instances where there is an assurance that if trade shows are held a reasonable proportion of exhibitors will avail themselves of the facilities given, the position will be taken up with the KRS.

Chlr. H. S. Gent said this was a subject exercising the minds of exhibitors. Were the renters in fact playing into the hands of the circuits in that the independents were unable to see the commodity they were asked to present to their public, whereas the circuits had their own viewers in London to attend trade shows there. Those in the provinces were precluded from doing this and had to rely entirely on reports in the trade press and the CEA film report.

Wyndham Lewis thought it possible that under the new booking methods more films would be available to independents and it was essential to renew trade shows in the provinces. The renters had complained that owing to the small number of exhibitors that attended trade shows they were too great an expense: this was quite probable and would it not be possible for the cost per show to be reduced?

H. Jones pointed out that two or three trade shows were often held on the same morning but the renters would not allow deputies to attend and that was one reason for the sparse attendance.

The president suggested that this subject be discussed at branch level and it might then be possible to provide the renters with evidence to show that exhibitors needed trade shows and did, and would support them. (Received and adopted.)

NATIONAL JOINT APPRENTICESHIP COUNCIL

THE REPORT of the National Joint Apprenticeship Council dated September 24 was received and adopted.

G. J. J. DeWan was in the chair.

Present: CEA: W. Carr, T. W. Clarke, G. E. Fielding, D. Owen, E. J. Hinge, E. C. Rogers, W. J. Speakman, S. P. Swingle, J. D. Tutin. NATKE: D. D. Farrelly, D. Goode.

In attendance: C. S. Algar, F. H. Woods, Joint Secretaries to Apprenticeship Council.

The chairman extended a welcome to J. D. Tutin, Zonal Representative for the East Anglia zone, who was attending the meeting for the first time.

1. The minutes of the meeting held on Thursday, August 28, 1958, copies of which had been circulated, were confirmed and signed.

(2) Letters of regret:

(a) An apology was received from E. J. Hinge for not being able to be present at the commencement of the meeting.

(b) Letters of regret for inability to attend were received from S. T. Perry (NATKE), J. L. Wilson (NATKE), L. Knopp (CEA), R. P. Rutherford (CEA) and F. H. Dowden (Ministry of Education).

Correspondence Course

3. The following letter from Mr.

Knopp to the Zonal Secretaries was read:

"Dear Sir,

1. The lessons for the first six months of the correspondence course will be dispatched during the second week of September to cover the requirements from the branches within your zone.

2. It is suggested that a meeting with your zonal committee be convened as soon as the lessons have been received by you, for the purpose of making local arrangements for administration of the course and settling the various points of detail concerned therewith.

3. One of the difficulties which will no doubt arise will be to find a suitable person to correct and mark the homework returned by students after each lesson. It is suggested that zonal committees might find some suitable technician in the cinematograph industry and within the area of the zone who will undertake this task; alternatively, it may be possible to find a technical schoolteacher (either active or retired) who would be willing to do the work.

4. Another difficulty that may arise will be the provision of textbooks. In many cases, the keen apprentice will purchase the textbooks himself—this is to be advised because the books should provide a useful vade-mecum after the course has been completed. On the other hand, the zonal committee may consider purchasing a suitable number of textbooks and loaning them (for a fee or free of charge) to apprentices for the duration of the course.

5. A number of instruments are required by the apprentices, namely, compasses, set squares, rulers, etc. It is suggested that the apprentices should obtain these themselves.

6. The following details might assist the preliminary work of the organisation:

(a) Each monthly lesson will include tuition on the following subjects: Arithmetic, Algebra, Geometry and English. After the first six months other subjects will be added, namely, Projection Engineering; Heat, Light and Sound. After the first year Electrical Engineering is added to each monthly lesson. After the third year, some of the elementary subjects are dropped.

(b) Each monthly lesson is stapled together to facilitate handling and postage.

(c) Lessons should be dispatched to apprentices at regular monthly intervals commencing September 27, 1958.

(d) Apprentices should be given a monthly date for the return of their homework.

(e) The homework should be corrected, marked and returned to the apprentice with the next month's lesson.

(f) The next month's lesson should not be sent to the apprentice unless the person who checks the papers is satisfied that the apprentice has done his month's work properly.

(g) In checking and marking the papers, greater attention should be paid to the method of working out the problems rather than to arithmetical accuracy, although persistent arithmetical inaccuracy should not be accepted.

(h) The zonal committee may consider it advisable not to allow new apprentices to take the course at odd times, but to determine a commencing date, say, every six months.

The Secretary of the zonal committee is requested to make a report as to whether the correspondence course is progressing satisfactorily and to mention any difficulties that have arisen with regard to the format of the course and the like."

It was agreed that action be taken on a number of points raised by Mr. Carr of the North Eastern zone:

(a) Inquiries be put in hand to ascertain the terms and conditions for purchasing the textbooks required for the course on hire-purchase terms.

(b) Further details to be obtained by Mr. Carr on the arrangements contemplated for the North Eastern area as regards the marking of papers. A further report to be rendered to the Council for the guidance of the other zones.

(c) An inquiry to be made as to the availability of the course with particular reference to those cases where partial tuition would be necessary. It was agreed that it was not desirable for the complete course to be made available immediately until such time as zones had had sufficient experience in the operation of those papers already dispatched. Considerable expense had been incurred in the production of the course and a great deal of time had been devoted by Mr. Knopp to the preparation of the papers. It was necessary to substantiate the need to justify further expense being incurred.

Careers Exhibition

4. Mr. Swingle reported on discussions which had ensued with Mr. Thompson, Organiser for the National Careers Exhibition in regard to the cinema to be incorporated in the exhibition. A number of points of detail had been considered and a decision was now required on the assistance to be given by the Apprenticeship Council in this regard. Mr. Swingle read a letter from Mr. Bridges, secretary of KMA in which it was intimated that in view of the amount of equipment likely to be required the executive committee of KMA could not commit their members on the matter.

A discussion ensued when it was proposed and agreed that the exhibition sub-committee should be convened at an early date to consider the position. The meeting would be held at the proposed site. The chairman thanked Mr. Swingle for the trouble that he had taken on behalf of the committee.

Correspondence Course—Marking of Papers

5. It was agreed that the item be deferred until the next meeting.

Report From Zonal Committees

6. The secretary reported that a letter had been received from the Southern zone suggesting that the Sussex branch, together with the Kent branch be zoned with the London branch. A discussion ensued when it was agreed that the chairman and secretary should take the opportunity to discuss the matter with the delegates from the branches concerned and report to the next meeting.

Other Business

7. (a) *National Union of Teachers' Annual Guide to Careers for Young People.* The Secretary read a letter from Publicity (Partners), Ltd., with reference to the publication issued annually on careers. Twenty thousand copies of the publication were distributed in March each year to all headmasters, headmistresses, careers masters and mistresses and to all youth employment offices. The guide contained articles of specific interest to careers advisers as well as display advertisements. It was agreed that the secretary should obtain a copy of last year's issue prior to the next meeting.

(b) *Broken indenture.* A case was reported of an indenture being terminated after one year's service. A discussion ensued after which it was agreed that the matter would be taken up with the company concerned.

(c) *Careers Exhibition.* Mr. Swingle requested information on the steps being taken for the preparation and distribution of leaflets to be distributed during the period of the exhibition. It was agreed that the matter would be referred to the sub-committee for attention.

Vote of Thanks

8. E. C. Rogers proposed a vote of thanks to the Chairman.

9. The date of the next meeting to be held at 164 Shaftesbury Avenue was fixed for Wednesday, October 29, at 11 a.m.

The proceedings then terminated.

continued on page 24

General Council Meeting—contd.

The president stated that considerable progress was being made with the Apprenticeship Scheme and members would find that Youth Employment Officers would now be more willing to send boys along for employment in cinemas.

CORPORATION BILLS

THE REPORT on Corporation Bills for 1957-58 was received and adopted:

During the 1957-58 Parliamentary Session 13 private bills promoted by local authorities have been examined on behalf of members with a view to securing protection of their interests.

A large number of clauses contained in such bills reflect the work of the association in earlier years in that amendments then obtained are now largely repeated in current bills as a matter of course.

In two cases it was necessary to lodge petitions against clauses in bills with a view to securing amendments, but in each case the petition was satisfactorily settled without reference to the select committee.

In the case of Birmingham Corporation a clause was initiated which would have considerably restricted the showing of notices or placards attached to buildings. This clause was subsequently withdrawn.

Kent County Council endeavoured to extend the normal clause concerning fixed canopies over streets and this, after being challenged, was brought into line with the model clause.

A number of authorities have introduced clauses to control the use of oil-fired boilers and as a result of representations made some useful amendments have been obtained in relation to cinemas where licences are held under the Cinematograph Acts.

One council included a clause providing for concessions for old-age pensioners in regard to admissions to entertainments. Clarification was obtained that such entertainments were limited to those organised by the local authority concerned.

The Surrey County Council included in its bill clauses requiring fire precautions in certain buildings and exemption in this respect was obtained for cinemas.

The above instances constitute a few examples only of the benefit to exhibitors resultant from the association's watch on Corporation bills.

CFF REPORT ON EXPERIMENTAL SEASON OF CFF FILMS AT NATIONAL FILM THEATRE

A REPORT by the Children's Film Foundation on an experimental season of CFF films at the National Film Theatre was received and adopted:

Screenings of films produced by the Children's Film Foundation having up to the present been normally limited to children's Saturday morning matinees, agreement was reached between the Foundation and the British Film Institute for an experimental showing of these films during the school holidays at other times and days of the week. The purpose of the experiment was to see whether, in addition to the type of audience normally attending children's Saturday morning matinees, there was a further potential audience for these films when children might go in company with adults or children who did not normally go to Saturday morning shows might attend.

Three days were devoted to the CFF season, August 6, 7, 8. It was felt that the performances must take place in holiday time and these dates fitted best with the commitments of the National Film Theatre. There were three performances a day at 3.30, 6.0 and 8.30 p.m. A different programme was shown at each. Admission was thrown open to the public as well as to members of the National Film Theatre. Charges were: adults 2s. 6d., 3s. 6d., matinees; 2s. 6d., 3s. 6d., 4s., 5s., evenings; children 1s. 6d., any seat all performances.

The performances were given reasonably wide publicity and booking was done as usual through the British Film Institute the National Film Theatre or at the door.

The 3.30 performances were well attended, the theatre being nearly full on each afternoon. Apart from the special performance on the first evening, which attracted a very good house, the 6.0 performances were half full and the 8.30 performances were about one third full, a fair average according to the theatre organisers. Usually there is no 3.30 performance so the average daily attendance at the theatre was more than maintained. Kiosk sales were unusually high. The proportion of children to adults attending was about 2 to 1 at matinees, 1 to 3 at 6.0 and 1 to 8 at 8.30.

Unquestionably an entirely new audience was attracted to these programmes, different from those who attend Saturday morning clubs. Well-to-do parents brought or sent their children and whole families of the "intelligentsia" were much in evidence. There were many requests for these afternoon performances to be repeated and these came from parents who like to select and supervise their children's film-going.

"I wish it could go on for ever" was the remark of one little girl who seemed to speak for the majority. One little girl was frightened by "Toto," but otherwise the programmes seemed entirely acceptable. There was, however, one boy of about ten who was bored and walked out. He proved, in conversation, to be a complete intellectual with very little use for films. Adults particularly enjoyed "The Savage Gang," "Adventure in the Hopfields" and "Supersonic Saucer." The short "Letter" films received high praise. The loudest reaction came from a three-year old who was taken out screaming and was found to be screaming because he was being taken out to catch his train.

There is no doubt that this season was of real value to CFF. Its pictures have little topical value for the press but an occasion of this sort attracts attention and the films are seen by many who otherwise would not be aware of them. It is surprising how many members of the public as well as journalists and students of the cinema have taken the opportunity of seeing these performances and discussing them. They have been referred to in BBC programmes and excerpts of music are to be broadcast in "Sound-Track Serenade" for four successive weeks.

As an experiment, by both CFF and BFI the season can be regarded as a success. Certain improvements could be made if the season were repeated—for instance longer notice is necessary for societies to circulate their members. If the 3.30 programmes were made a regular feature of holiday London they could probably play to capacity for a week. The season could be extended to the provinces but it must be remembered that a visit to the National Film Theatre was, in itself, an attraction and the project would probably succeed best in specialised theatres. The evening performances for students of the cinema could be repeated every two or three years and should be compered. Steps should be taken to see that the kiosk can meet the demands of junior film-goers.

BALLOT FOR MEMBERS

NINE NEW members were elected.

NEXT MEETING

IT WAS agreed that the next meeting be held in London on November 12.

JANUARY MEETING

IT WAS agreed that the January meeting of the General Council be held in Bristol on January 14, 1959.

The proceedings then terminated.

The Rank Plan for Rationalisation

John Davis Answers Exhibitors' Questions

SUPPORT for The Rank Organisation's decision came from Cecil Bernstein during the questions session at last Thursday's dinner when the Rank rationalisation plan was explained to exhibitors. "With our situations in the London area we are going to be sadly hurt by this plan. But," he went on, "in all fairness to Mr. Davis I must say I could not think of any other way to deal with the problem."

Mr. Bernstein said earlier that Granada had been more instrumental in altering the release pattern than Rank and ABC. "I was attacked by The Rank Organisation and ABC and independent exhibitors in London, but what happened? We were able to run 'The King and I' in a theatre in Hounslow for five weeks then, three weeks later, bring it back for another two weeks."

The whole pattern of things had changed, he said, adding: "We have seen it emerge for some two or three years. I am not happy about the situation because it is going to affect me in certain theatres. But if I had the responsibility of those two groups (Odeon and Gaumont) I would say: I can't see what else we could have done to remain in business."

To "go away thinking that television is dying" was quite wrong, said Mr. Bernstein. "It is growing," he declared. "Television is effective and as big an opposition to the cinema in the United States as it was three or four years ago. And it is going to be bigger opposition."

Mr. Bernstein asked Mr. Davis which 80 theatres would get extended runs. Replied Mr. Davis: "Mr. Bernstein has a quiz programme. You should not go on asking questions where you are not going to get any answers."

Bulletin

Ald. Chamberlain (Bristol) described the Rank announcement as "almost the final bulletin in the death of the film industry." Commenting on the planned extended runs, he said: "What does this mean to the suburban cinema? What does it mean to me? It means that you take away the best films that I can get."

What, he asked, did Mr. Davis mean by the "important film." Said Mr. Davis: "By 'important' films I mean the film that makes money—'A Night to Remember,' 'The Vikings.' We are adjusting our operations so that those films can be shown to the public."

Miles Jervis (Birmingham): "Do you think that the reduction in cinema seats available to the public is going to be a deterrent to the producer, and certainly the independent producer?"

Mr. Davis: "No. It is going to improve the opportunities for the big film—the money-taker."

E. C. Rogers: "Are we to assume that the best pictures will be for the Rank circuit and inferior releases for the Fox circuit?"

Mr. Davis: "The producers will decide that. We shall be bidding for them as well as you. A large number of people will be bidding in different parts of the country which breaks up the whole booking situation."

Lord Westwood: "Will your policy be the same if, in the next Budget, we get tax abolition?"

Mr. Davis: "Yes. In our view tax abolition will not solve this problem. The problem is not falling attendances as such. It is a slide in production. The figures of attendance in the U.S. are still falling except for these pictures which hit the box office."

Wyndham Lewis: "Where you have only one hall will the films for the 80 specialist theatres be available to the independents?"

Mr. Davis: "It may well be." Asked what situations would be available for independent releases in certain

towns, Mr. Davis said: "We have not decided."

Replying to another question Mr. Davis stressed that in situations where there had been three theatres, it was CMA's experience that business improved when the number was reduced to two.

A number of exhibitors expressed their concern over the plan as it affected British quota. Commented Theo Fligelstone: "It would be most unfair that the exhibitor should be called upon to subscribe, through the levy, to production which they would not benefit from as they do today because you have stated that few films will be produced." "That is a matter for the government," said Mr. Davis.

Assistance

H. Orr asked if Mr. Davis would "give every assistance to independents in the fight for quota relief." He replied: "It is not for us to take part in any arguments on quota."

Another question from Mr. Orr asked: "If you have 'A' and 'B' halls in a town, then you can bring a film back to your second theatre. Will you create a lapse between the first and second runs?"

Mr. Davis: "If we have a second run we shall move straight from the first to the second."

Dennis Owen contended that if, in a provincial town, a successful large picture ran six weeks on extended run instead of the usual week nothing is left for subsequent runs. He said that exhibitors would have to subscribe to the production fund and "that will be a rank impertinence."

Mr. Davis: "In our experience, and we operate a large number of subsequent runs, the greater the success on first runs, the greater money we take on a subsequent run. The exhibitor will not suffer a 'rank impertinence.' He is going to be jolly lucky."

Replying to a question from T. Graham Salmon, Mr. Davis said he did not think the new distribution would have any effect on the bars.

Charles Brown suggested that the Rank Organisation had become purist by resisting "the great draw towards sex, horror and sadistic films."

Letters

Mr. Davis commented that he had received thousands of letters as a result of this. "I have had those letters analysed," he said, "and something over 90 per cent. of them have said they were family people and would not take their families to see films about horror, sex and prostitutes."

He added: "That is one reason why we have lost audiences—because of the type of production being played in many houses. We are free to play what we like. We have been purist."

As a result of the letters he had asked for the subject to be included on the agenda for discussion at the next producers' meeting.

Bill Berriman was surprised, he said, that Mr. Davis had made no mention of a research department within the film industry "to see what is wrong with it."

Mr. Davis: "We have a very big research department. The industry does not like the results it produces. If the industry had one you would get the same results."

Another questioner asked: "Is it going to be the policy of The Rank Organisation in future to book, in a situation

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SHOWMANSHIP

by Frank Hazell



These Campaign Books Can Cramp Your Style

A NUMBER of people concerned with the selling of films have recently commented on what they describe as the lack of initiative shown by most managers. To encourage initiative, all kinds of drives are instituted and one method after another has been tried to get managers to make that little extra effort in selling their films.

No one doubts that, if well planned, these drives produce results at the box-office. Unfortunately, the only methods so far tried have been of a competitive nature, pitting manager against manager, or a group of cinemas against another group. Perhaps this helps to bring about some sort of team spirit—but I wonder if this is really the best way to encourage managers to greater efforts.

After all, what is the present situation? First of all, the manager receives a mass of material telling him how the picture should be sold. These are euphemistically called "suggestions," but managers find that, in many cases, almost all the renter aids are based on the assumption that managers will, in fact, be following these "suggestions" to the letter.

Similarly, the national tie-ups, however little use they may be in a specific area, are often accompanied by a large quantity of material which can only be used for this one purpose. In addition, of course, there are the usual

posters, showcards, stills, handouts—all accompanied by instructions on how to use them.

This being the case, it does rather look as if many renters and exhibitors are trying to stifle managers' initiative at source. Managers are, in fact, being put in the dangerous position of being denied the opportunity to think for themselves—to a certain extent, at any rate. And this is borne out by the repetitive reports I receive on certain films, especially those for which the campaign books have tended to stifle rather than encourage individual campaigns.

The fact is, of course, that many managers would be only too delighted to show initiative if they were allowed to plan and carry out their own campaigns more or less from scratch, with only the bare essentials of posters, stills and stereotypes supplied by renters.

We are informed by those apparently in the know that this brand of individual initiative would cost too much—but has anybody worked out just how much money is being wasted every week on renters' "aids" that are thrown away.

Those people who complain about managers' lack of initiative are the same people who deny the "salesmen" the right to sell their goods in the way they think best suited to their particular public.

Until they stop cramping the style of managers in this way, they will never get the personal enthusiasm they are looking for.

mentions how useful he found the special booklet produced for this film; packed with facts and information, this provides ideal material for a managerial letter to selected patrons.

One such item led to the tracing of a Mr. Hume, who at the time of the disaster was editor of a national illustrated paper; amongst his collection were a number of pictures and reports published on the day of the disaster. These made an interesting and out-of-the-rut display for the film.

L. J. Kershaw, Astoria, Old Kent Road, made a novel front-of-house display by stringing a number of lifebelts along his front wall. Inside each lifebelt was placed a letter from the title of the film. Altogether a very attractive display which, I'm sure, attracted plenty of attention.

Sales Boost

G. M. Chantrey, Odeon, Glasgow, had his main press coverage with the serialisation of the film's story; this had good illustrations and, helped by punchy layout, proved not only a sales boost for the paper's circulation, but also the best kind of advance salesmanship for the film.

As a prelude to the special opening night, all newsvendors in the town carried newsbills on "How the Titanic Went Down." A visit from the producer of this film was another item which proved popular with the press. At the theatre some attractive displays were arranged, and once more the lifebelt theme was used to good effect.

C. E. Bushnell, Odeon, Bournemouth, got his main press coverage through the fact that a member of the original Titanic crew lives in the area. As well as making a very successful personal appearance at the theatre, his own account of the disaster provided the press with the kind of local authentic link they like so much.

Survivor Traced

Display-wise, Mr. Bushnell again concentrated on the reception desks at the main hotels, book-sellers and a general assortment of other traders' windows. A full composite page advertisement was also sponsored. A further batch of press cuttings tells of another survivor who was traced; whilst at the special reception at the theatre the mayor was present to see the two survivors meet. General press on the film was above average and the theatre displays featured the large posters that have the right dramatic impact for such a story.

Starting off with a newsboard covered with reproductions of the news reports of the day, F. R. Hozier, at the Odeon, Bristol, set the pattern for a good campaign. This included the story's serialisation in one of the evening papers and the painting contest in another. At the theatre was a series of displays, one featuring an illustrative drawing of how the Titanic sank, another featured contemporary newspaper reports, whilst a third comprised a selection of model ships linked with the newspaper contest.

Outstanding

The press was also co-operative in asking for any Titanic survivors to contact the theatre, and Commander Boxall (who also, I believe, visited some other theatres) came along.

Press on the commander's visit was outstanding and, added to that gained by the film's producer, the total coverage was well above the average for personal appearances.

W. Cooke, Odeon, Kettering, started his campaign well in advance of playdate with a most authentic touch—he managed to obtain a copy of the newsreel issued at the time. This he hoped to be able to run as a trailer, but owing to shrinkage and other damage this was not possible.

He did, however, salvage some frames and had these printed in a film strip with suitable captions to make a most interesting and informative plug for the coming film.

Photographic copies of the same frames were used in a foyer display. Once again general film

THE COMPANY OF SHOWMEN

ANOTHER 'NATURAL' TURNS UP

"A NIGHT TO REMEMBER" has proved another of those box-office and showmanship winners that only occur a few times a year. Managers have found that this story still appeals to the country's imagination, and they have gone to town in their showmanship drives.

A. M. Ghisletta, at the Odeon, Penge, was one of many managers who dug back in the files of a national newspaper to use the contemporary reports of the tragedy for theatre display. These reports were, however, of a different kind from the news reportage of the disaster: they were copies of the correspondence between George Bernard Shaw and Sir Arthur Conan Doyle.

'Romantic Lies'

The former stated that the reports on the disaster were "romantic lies." The local press seized on this now-forgotten controversy and made interesting editorials linking with the film. Copies of the correspondence between these two great figures of their day were also on exhibition at the public library.

W. M. Goodwin, Odeon, Erith, saw to it that the opening night of the film had the right kind

of gala atmosphere, the mayor and mayoress being the chief guests and the local sea cadets forming the guard of honour.

Mr. Goodwin also made good use of the many aids the renter has produced to support this film's sale and most of the methods for house-to-house delivery were used for distribution of various throwaways. Again, an actual reprint of the newspaper of the day was used in theatre display.

B. T. Yeoman, Odeon, Twickenham, having already decided to enter a float in the Twickenham carnival, publicised both this film and The Rank Organisation in general. A feature of the float was the symbol of The Rank Organisation, the large gong, which was struck by a member of a local physical culture school.

Two members of the theatre staff in uniform were in front of this Rank symbol and the sides of the lorry carried various sales slogans. It sounds simple, and indeed it was, but that is the essence of success in this type of display.

T. B. Wilkins, Odeon, Kensington, had a grand opening night, with a parade of cadets on the forecourt of the theatre. They were inspected by the mayor, who was the main guest of a specially invited audience which included the press. On the direct mail approach, Mr. Wilkins



Spotlight On The Renters

I HAVE often complained that we as an industry don't seem to be taking sufficient advantage of the current popularity of records and that we continually fail to make use of discs featuring either film music or an artist in a current film.

However, 20th Century-Fox has made me swallow my words with some fine exploitation material for "A Certain Smile." They have sent all managers playing the film a recording of the main tune sung by Johnny Mathis.

The disc is already starting to climb the hit parade, so it should be a potent force in general film exploitation. There is some attractive display material. Record jackets and cut-outs of the singer are available free. Every manager playing the film should take full advantage of this at once.

MGM has all the usual aids for "Imitation General." The film is an army comedy, and there are suggestions for jeep street stunts, contact with U.S. army units, etc.

coverage in the press was well above the normal, and good use, both at the theatre and in traders' windows, was made of the material provided by the renters.

At Crewe, it was a night to remember in two ways, for this film also marked the 21st anniversary of the Odeon. In a massive report from W. D. Colson, which I must say is beautifully presented.

A huge float, showing a cut-out of a liner sinking, was made, and this, with the film title down the sides and the 21st anniversary slogans at the front and rear, made a tour of the district.

The cut-out liner was also used for a dominating front-of-the-house display extending the whole length of the canopy. A full composite page was part of the wide press coverage, which included both film and birthday events.

An exhibition covering 21 years of film history, as well as making an interesting and informative addition to the theatre display, showed in the best possible manner the kind of service in entertainment the Odeon has offered over the years.

Anniversary messages were sent to members of the Cheshire Regiment serving in Malaya and relatives were invited by the local press to contact the theatre for a tape recording to be made. Another Titanic survivor came along to the birthday party and this gained still more feature coverage.

G. A. Wilmot, Odeon, Southampton, claims that the space obtained in his papers is somewhere near a record for the town, and having read through the report I think this may well be true. As well as top general film coverage, the meeting of survivors again gave the press some top news stories, one such story was made a feature of the West of England radio programme, "Round Up."

The total number of survivors that came to the theatre to meet the mayor was no fewer than 19—one passenger and 18 members of the crew.

A. G. Crisp, Odeon, Southend, did not manage a model of the Titanic, but he did use a lifeboat for a street stunt, and this, well placarded got the message across just as well. A theatre display featured radio equipment with an SOS display background; the front-of-house displays featured what I always believe to be the best selling items—a wide selection of stills, well mounted and lettered.

R. Todd, Odeon, Blackpool, had members of the town lifeboat crew along as his guests for the film's launching. His foyer display featured model ships and also a ship's bell which tolled the times of the programme's performances.

K. R. Alexander, Regal, Coventry, sends pictures of the front-of-house display mounted by N. J. Webley, the resident manager. This comprised an actual copy of the *Daily Mirror* reporting in full the Titanic disaster.

The Showman Also Commends...

Figures in parentheses indicate number of credits

ABELL, D. G., Odeon, Brighton: The Big Money. **Adams, D. G.**, Regal, Kirkcaldy: Children's club. **Allan, S. G.**, Avon, Glasgow: Innocent Sinners, Violent Playground, 6.5 Special, The Big Beat, Bonjour Tristesse (5). **Allgood, J. V.**, Empire, Mansfield: The Big Beat, From Hell it Came, Legend of the Lost (3). **Amerena, P. C.**, Odeon, Ramsgate: Peyton Place, Carve Her Name with Pride (2). **Ames, J. O.**, Odeon, Weybridge: Innocent Sinners, Another Time, Another Place (2). **Amies, A. G.**, Gaumont, Kettering: Cowboy. **Archer, D. J.**, Empire, Coventry: Too Much Too Soon. **Ashman, H.**, A/M, Rialto, Blackburn: The Silent Enemy. **Aspden, W. W.**, Rialto, Blackburn: The Bridge on the River Kwai.

BAINBRIDGE, J. S., Gaumont, West Hartlepool: Legend of the Lost, Violent Playground (2). **Baker, R. C.**, Gaumont, Hanley: Theatre publicity, children's club (2). **Barker, F.**, Odeon, Burnley: The Secret Enemy. **Baron, B.**, A/M, Regal, Harrogate, Up the Creek, Old Yeller (2). **Barr, R. E.**, Astoria, Glasgow: Paris Holiday. **Basson, E. A.**, Odeon, Chesterfield: Desire Under the Elms, Paris Holiday (2). **Baxter, F.**, Picture House, Leicester: Pal Joey. **Beacham, V.**, Odeon, Herne Bay: Chase a Crooked Shadow. **Bedford, H.**, Gaumont, Derby: Rooney, The Silent Enemy, Carve Her Name with Pride, Paris Holiday, 6.5 Special (5). **Beetles, B. W.**, Odeon, Whalley Range: Paris Holiday, public relations (2). **Bell, J. L.**, Odeon, Bury: Children's club. **Bentley, G. R.**, Odeon, Llandudno: Teacher's Pet, Desire Under the Elms, Thunder Road (3). **Bignell, A. W.**, Odeon, Redhill: Teacher's Pet. **Bigwood, G. F.**, Odeon, Weston-super-Mare: Blue Murder at St. Trinian's, Pal Joey, The Duke Wore Jeans (3). **Bint, B.**, Odeon, Sale: Pal Joey, Thunder Road, Orders to Kill, The Silent Enemy (4). **Bird, T. W.**, Gaumont, Whiteley Bay: Bonjour Tristesse, Legend of the Lost, Innocent Sinners, Wild is the Wind, The Quiet American (5). **Birse, H. C.**, Gaumont, Perth: Rooney. **Bish, H. S.**, Gaumont, Chippenhams: The Bridge on the River Kwai, The Silent Enemy (2). **Blease, G. B.**, Odeon, Bolton: Teacher's Pet, Orders to Kill, Desire Under the Elms, Newsreel publicity (4). **Booth, G. W.**, New Royal, Openshaw: Paris Holiday, Chase a Crooked Shadow. **Bowen, S. H.**, Odeon, Newport: Paris Holiday. **Brader, P. J.**, Odeon, Alfreton: The Silent Enemy, Blue Murder at St. Trinian's (2). **Brannan, J.**, Odeon, Burnage: Carve Her Name with Pride, Thunder Road (2). **Breakell, C.**, Gaumont, Sheffield: Run Silent Run Deep, Another Time Another Place (2). **Brewis, T.**, Pavilion, Newcastle-on-Tyne: The Bridge on the River Kwai, A Tale of Two Cities, The Naked Truth, Pal Joey (4). **Brissenden, F. E.**, Gaumont, Dover: The Quiet American, No Time to Die (2). **Broadhurst, A.**, Luxor, Eastbourne: Savonara, Marjorie Morningstar (2). **Bromley, E.**, Gaumont, Oldham: Rooney, China Doll, 6.5 Special (3). **Brookes, H.**, Odeon, St. Austell: The Bolshoi Ballet. **Brooks, W. G.**, Empire, Clydebank: The Bridge on the River Kwai, Motor Cycle Gang (2). **Brown, A.**, A/M, Regal,

Hull: The Deep Six, The Young Invaders (2). **Brown, C. E.**, Gaumont, Preston: Variety show, No Time to Die, Cowboy, Innocent Sinners, The Brave One (5). **Brown, J. A.**, New Victoria, Edinburgh: The Sea Wall, St. Louis Blues, China Doll, Dracula (4). **Browne, J. E.**, Odeon, Yeovil: Peyton Place. **Browne, P. G.**, Odeon, Kenton: Peyton Place. **Brundle, J.**, Odeon, Brentwood: Violent Playground. **Burns-Moyes, J. I.**, Odeon, Swiss Cottage: Children's club, Stage Struck (2). **CAMPBELL, J. G.**, Regal, Coatbridge: Public relations. **Campbell, N. S.**, Odeon, Edgware Road: The Long Hot Summer. **Capper, C. T.**, Odeon, Bradford: Carve Her Name with Pride, The Bolshoi Ballet, Orders to Kill, The Silent Enemy (4). **Carter, A. R.**, Odeon, Guernsey: Happy is the Bride. **Carter, E. C.**, Gaumont, Dagenham: The Gypsy and the Gentleman, The Big Beat, Bonjour Tristesse, The Gift of Love (4). **Cawthorne, R.**, A/M, Gaumont, Plymouth: The Big Beat. **Channing, T.**, Gaumont, Middlesbrough: The Brave One, 6.5 Special, Innocent Sinners (3). **Chantrey, G. M.**, Odeon, Glasgow: Thunder Road, Peyton Place (2). **Chapman, T. F.**, New Empress, Nottingham: Public relations. **Cheepen, M.**, Troxy, Stepping: Another Time, Another Place. **Clark, J. D.**, A/M, Odeon, Blackpool: Orders to Kill, Pal Joey, Gideon's Day (3). **Claxton, L. R.**, A/M, Ritz, Southend: Red Garters, The Sea Wall (2). **Cliff, R. C.**, A/M, Rex, Motherwell: The Man Who Wouldn't Talk, The Duke Wore Jeans (2). **Cockburn, R. C.**, Odeon, Skipton: Blue Murder at St. Trinian's, Paths of Glory, Windom's Way, A Tale of Two Cities, The Bridge on the River Kwai (5). **Colson, W. D.**, Odeon, Crewe: Gideon's Day, Thunder Road (2). **Comer, C. F.**, Odeon, South Harrow: Peyton Place. **Conway, C. D.**, Odeon, Hereford: Carve Her Name with Pride. **Cook, R. L.**, Odeon, Middlesbrough: The Silent Enemy, Pal Joey, A Tale of Two Cities, Around the World in Eighty Days (4). **Cook, R. L.**, Savoy, Swindon: The Camp on Blood Island, Old Yeller, Marjorie Morningstar, The Tall Stranger (4). **Cooke, W.**, Odeon, Kettering: The Bridge on the River Kwai. **Coppock, B. L.**, A/M, Odeon, Liverpool: The Big Money. **Cordier, P. J.**, Rex, Hanworth: Marjorie Morningstar, Children's club, The Big Money (3). **Court, H. J.**, Gaumont, Portsmouth: The China Doll, No Time to Die (2). **Cowrick, H. J.**, St. George's, York: Escapade in Japan, 6.5 Special, The Brave One (3). **Crabb, R. J.**, Lyric, Wellingborough: A Tale of Two Cities, Public relations, Touch of Evil, Violent Playground, Press publicity (5). **Crawford, W.**, Gaumont, Hamilton: No Time to Die, The Quiet American, Bonjour Tristesse, St. Louis Blues (4). **Crawley, V. A. H.**, Odeon, Sevenoaks: The Brave One, Orders to Kill (2). **Crawshaw, R.**, Odeon, Taunton: Gideon's Day, Chicago Confidential, Teacher's Pet (3). **Crisp, A. G.**, Gaumont, Norwich: Legend of the Lost. **Crombie, J.**, Palace, Aberdeen: A Tale of Two Cities, Peyton Place, Paris Holiday (3). **Crook, T. W.**, Casino, Fairfield: Legend of the Lost. **Currie, A. F.**, A/M, Odeon, Canterbury: Peyton

Place, Stage Struck (2). **Curry, J.**, Gaumont, South Shields: The Big Beat, Violent Playground, Innocent Sinners, Escapade in Japan (4).

DALE, A. S., Rex, Riddrie: Happy is the Bride, Disc Jockey Jambooree, The D.I., Public relations, The Man Who Wouldn't Talk (5). **Dawson, A. E.**, Odeon, Darlington: A Tale of Two Cities, The Silent Enemy, The Truth About Women, Paris Holiday (4). **Deacon, V. H.**, Gaumont, Coventry: The Quiet American, Pal Joey (2). **Dean, D. F.**, Gaumont, Smethwick: Innocent Sinners, **Docherty, C.**, Queen's Hall, Newcastle: Bonjour Tristesse, Innocent Sinners (2). **Donaldson, A. M.**, New Cinerama, Glasgow: Rooney, Dracula (2). **Donkin, W. T.**, Odeon, Motherwell: Carve Her Name With Pride, **Doran, J. W.**, A/M, Ritz, Barnsley: Public relations, **Dracott, C. H.**, Odeon, Liverpool: Peyton Place, Stage Struck (2). **Dunachie, J.**, Regal, Glasgow: Hell Bent for Glory, Up the Creek (2). **Dunbar, R. A.**, A/M, Odeon, Southsea: The Big Money, **Dunford, W. T.**, Gaumont, Darlington: Innocent Sinners, 6.5 Special, The Brave One (3).

ECCELESTON, N. L., Gainsborough, Bootle: Both Ends of the Candle, Happy is the Bride, The Duke Wore Jeans, Davy, A Tale of Two Cities (5). **Edmundson, K. D.**, Gaumont, Chester: No Time to Die, Rooney (2). **Edmundson, J.**, Ritz, Bradford: The Moonraker, The Camp on Blood Island (2). **Elcock, G. P.**, Odeon, Deal: Thunder Road, **Ellis, J. W.**, Odeon, Chester: Public relations, **Elliott, J. C.**, Odeon, Gateshead: Pal Joey.

FAIL, D. P., Gaumont, North Shields: Innocent Sinners, Grand National newscast, A Tale of Two Cities (3). **Farmer, R.**, Gaumont, St. Albans: The Gift of Love, Legend of the Lost, Theatre publicity, The Big Beat, Wild is the Wind (5). **Fenner, J. B.**, Gaumont, Newcastle: Bonjour Tristesse, Wild is the Wind, Innocent Sinners, Violent Playground, Rooney (5). **Field, F. J.**, Odeon, Barrow: Orders to Kill, The Silent Enemy (2). **Finlay, W.**, Odeon, Accrington: The Silent Enemy, A Tale of Two Cities, The Truth About Women (3). **Fisher, J.**, Regal, Hull: Old Yeller, **Fletcher, K. C.**, Odeon, Horsham: Newsreel publicity, Paris Holiday, Peyton Place (3). **Fountain, R. J.**, A/M, Odeon, Leicester: Pal Joey, **Frankland, D. G. M.**, Odeon, West Hartlepool: The Silent Enemy, **Franklin, P. G.**, Ritz, Leeds: Press publicity, The Young Invaders (2). **Fray, R. W.**, Gaumont, Hinckley: Jailhouse Rock, **Freedman, L.**, Odeon, Perry Barr: A Tale of Two Cities, The Bridge on the River Kwai, Blue Murder at St. Trinian's (3). **Fulleylove, W. E.**, Odeon, Shirley: Carve Her Name With Pride, A Tale of Two Cities, Public relations, Children's club, The Silent Enemy (5).

GARDNER, MISS H., A/M, Electra, Oxford: Winchester 73. **Gaukrodger, J.**, Alhambra, Barnsley: Paris Holiday, **Gent, H.**, Hippodrome, Liverpool: Rooney, The Sea Wall (2). **George, H. E.**, Palace, Arbroath: Legend of the Lost, Escapade in Japan (2). **Girdler, R. C.**, Odeon, Uxbridge: Witness for the Prosecution, Pal Joey (2). **Gislingham, E. A.**, Gaumont, Cheltenham: Live show, **Glasgow, J. G.**, Odeon, Wembley: Gideon's Day, Peyton Place (2). **Gold, J.**, Grosvenor, Hillhead: Sayonara. **Goldthorpe, B.**, Odeon, Stockton: Paris Holiday, Pal Joey, Bridge on the River Kwai, Public relations, A Tale of Two Cities (5). **Goodman, D. J.**, Gaumont, Wood Green: The Quiet American, Another Time, Another Place, China Doll (3). **Gordon, R. E.**, Odeon, Llanelli: A Tale of Two Cities, **Goss, R.**, Gaumont, Chorlton: A Tale of Two Cities (3). **Grazier, T. F.**, Odeon, Hanley: Blue Murder at St. Trinian's, Public relations, A Tale of Two Cities (3). **Green, G. J.**, Odeon, Chorley: The Silent Enemy, Peyton Place (2). **Green, J. A.**, West End, Birmingham: Public relations, Orders to Kill, A Tale of Two Cities, The Ten Commandments, Theatre publicity (5). **Greenwood, C.**, Odeon, Lancaster: Carve Her Name With Pride, It Happened in Rome, The Bolshoi Ballet, A Tale of Two Cities (4). **Greyst, H.**, Plaza, Camden Town: Thunder Road, **Groves, E. L.**, Gaumont, Finsbury Park: The Quiet American, **Gurr, C. W.**, Odeon, Barnet: The Silent Enemy, A Tale of Two Cities, Teacher's Pet, Desire Under the Elms, Thunder Road (5).

HAINGE, E. D., Odeon, Birmingham: Orders to Kill, Paris Holiday, Carve Her Name With Pride, Peyton Place (4). **Hall, J. S.**, Gaumont, Gainsborough: The Quiet American, **Handford, E. G.**, Rex, Bedminster: The Moonraker, **Hardie, W. W.**, Gaumont, Stoke: Violent Playground, The Big Beat, Les Girls (3). **Hardy, B. C.**, Odeon, Stourbridge: Blue Murder at St. Trinian's, The Silent Enemy (2). **Hardy, D.**, Odeon, Lincoln: The Sad Sack, The Naked Truth (2). **Harman, L. H.**, Gaumont, Weston-super-Mare: Rooney, **Harris, A. H.**, Pavilion, Wyde Green: Press publicity, Hell Bent for Glory (2). **Hart, J. M.**, Olympia, Bridgeton: Live show, **Harvey, J.**, Odeon, South Shields: The Silent Enemy, A Tale of Two Cities, Pal Joey, Live show, The Bridge on the River Kwai (5). **Hattersley, E.**, A/M, Apollo, Manchester: Children's club, Old Yeller, Chase a Crooked Shadow, Newsreel publicity, Up the Creek (5). **Henderson, W.**, Gaumont, Ashton-under-Lyne: The Quiet American, **Henderson, W. S. I.**, Rex, Motherwell: Newsreel publicity, Chase a Crooked Shadow, Happy is the Bride (3). **Herbert, E.**, Gaumont, Chadwell Heath: The Gypsy and the Gentleman, The Big Beat (2). **Hewitt, A. J.**, A/M, Odeon, Whalebone Lane: Blue Murder at St. Trinian's, Pal Joey, Peyton Place (3). **Higham, C. G.**, Astoria, Finsbury Park: The Silent Enemy, **Holroyd-Doveton, T.**

D., Gaumont, Swindon: Windom's Way, A Tale of Two Cities, The Naked Truth, Just My Luck (4). **Honeyman, R. G.**, Odeon, Ayr: The Bolshoi Ballet, **Horne, H. J.**, Odeon, Scarborough: Blue Murder at St. Trinian's, Gideon's Day (2). **Horrex, C. B.**, Majestic, King's Lynn: The Duke Wore Jeans, Children's club (2). **Horsley, R. E.**, Palace, Gateshead: Violent Playground, Wild is the Wind, Cowboy, Innocent Sinners, Legend of the Lost (5). **Hubball, H.**, Odeon, St. Albans: Peyton Place, Public relations, Live show (3). **Hugo, K.**, Odeon, Muswell Hill: Thunder Road, **Humphreys, W.**, Odeon, Sittingbourne: Carve Her Name With Pride, **Hurry, E. C.**, Regal, Edmonton: Bonjour Tristesse, The Gift of Love (2). **Hurt, G. W.**, Gaumont, Finchley: China Doll.

NETHERCOTE, B. W. E., A/M, Olympia, Cardiff: Old Yeller, The Golden Disc (2). **Newman, G.**, Capitol, Leith: Witness for the Prosecution, The Quiet American, The Cruel Sea (3). **Nimse, C.**, Ritz, Southend: The Brave One, No Time to Die, The Quiet American (3). **Norrie, M. N.**, A/M, Odeon, Manchester: Pal Joey, Carve Her Name With Pride (2).

O'LOUGHLIN, D., New Bohemia, Finchley: The Safecracker.

PAGE, L., Odeon, Leicester: Paris Holiday, The Silent Enemy (2). **Parrott, R.**, Odeon, Doncaster: Paris Holiday, **Pass, D. H.**, Odeon, Dudley: Carve Her Name With Pride, Chase a Crooked Shadow (2). **Paton, J. O.**, Ritz, Brighouse: Annie Get Your Gun, **Payne, J. D.**, Gaumont, Stratford: The Sea Wall, Rooney (2). **Perkins, S. E.**, Regal, Farnham: The Brave One, Gideon's Day, Sayonara, Chase a Crooked Shadow, Orders to Kill (5). **Philcox, J. S. G.**, Gaumont, Bradford: No Time to Die, Public relations, 6.5 Special, The Quiet American, Rooney (5). **Phillips, F. W. H.**, A/M, Gaumont, Leeds: Blue Murder at St. Trinian's. **Phillips, T.**, Gaumont, Watford: Bonjour Tristesse, The Quiet American, Theatre publicity (3). **Pleasants, J. C.**, Gaumont, Chatham: Rooney, **Pollard, W.**, Odeon, Ashton-under-Lyne: Carve Her Name With Pride, The Silent Enemy, Pal Joey (3). **Prescott, C.**, A/M, Odeon, Chester: Peyton Place, Paris Holiday, Gideon's Day, Thunder Road (4). **Prescott, W.**, Savoy, St. Helens: Public relations, Press publicity (2). **Pretty, B.**, Gaumont, Wakefield: 6.5 Special, Innocent Sinners (2). **Pryor, W. E.**, Odeon, Aberdeen: Paris Holiday, Carve Her Name With Pride (2). **Putnam, L.**, Gaumont, Birmingham: No Time to Die, Public relations, The Quiet American, Press publicity, Rooney (5).

RAINEY, C. E., Odeon, Norwich: Witness for the Prosecution, **Reay, F.**, Odeon, Sunderland: The Silent Enemy, A Tale of Two Cities (2). **Reed, C. H.**, Picture House, Bellsouth: Carve Her Name With Pride, Bonjour Tristesse (2). **Reed, P.**, Odeon, Portsmouth: The Big Money, **Reynolds, H. C.**, Odeon, Birmingham: The Naked Truth, The Bridge on the River Kwai, Public relations (3). **Rees, D. C.**, Odeon, Swansea: The Silent Enemy, **Richmond, F. J.**, Odeon, Loughborough: Witness for the Prosecution, A Tale of Two Cities (2). **Rider, D.**, A/M, Gaumont, Camden Town: Live show, **Rigg, R.**, Angel, Islington: A Tale of Two Cities, The Silent Enemy (2). **Rohdrup, S.**, Empire, Darlington: Frankenstein, The Amazing Colossal Man, Just My Luck, Loving You, The Careless Years (5). **Robinson, F. S.**, Odeon, Harlesden: Thunder Road, Peyton Place (2). **Robinson, S. E.**, Odeon, Newton Abbot: Carve Her Name With Pride, Windom's Way (2). **Rogers, C.**, Palace, Tottenham: Rooney, **Rogers, H. O.**, Odeon, Bishop Auckland: The Bridge on the River Kwai, The Sad Sack, Blue Murder at St. Trinian's, Orders to Kill (4). **Romaine, R. H.**, Ritz, Leeds: Old Yeller, The Moonraker (2). **Ross, I.**, A/M, Regal, Colchester: Gideon's Day, Orders to Kill, Paris Holiday, Carve Her Name With Pride, Witness for the Prosecution (5). **Russell, J. B.**, Odeon, Dundee: A Tale of Two Cities.

SANDERS, J. V., Odeon, Morecambe: A Tale of Two Cities, Carve Her Name With Pride, Pal Joey (3). **Sarson, J. K.**, Pavilion, Hackney: Rooney, **Scott, R.**, Plaza, Govan: The Pride and the Passion, Pajama Game, Birds Anonymous, Soapbox Derby (4). **Seals, E. S.**, Gaumont, Woking: The Sea Wall, No Time to Die, The Gift of Love (3). **Seddon, A. W.**, Ritz, Belfast: Public relations, Too Much, Too Soon, Up the Creek, Camp on Blood Island (4). **Shatwell, H. V.**, Gaumont, Halifax: The Big Beat, The Brave One, 6.5 Special (3). **Shaxted, W. T.**, Gaumont, Burslem: Violent Playground, The Big Beat, Jailhouse Rock (3). **Shepherd, G. H.**, Odeon, Halifax: The Naked Truth, Blue Murder at St. Trinian's, The Silent Enemy (3). **Sheppard, H. P.**, Regal, Colchester: A Tale of Two Cities, The Truth About Women (2). **Sherwood, W.**, Hippodrome, Colchester: The Bolshoi Ballet, Paths of Glory (2). **Short, A.**, Picture House, Doncaster: Up the Creek, The Tall Stranger, The Young Invaders (3). **Silander, H.**, Gaumont, Reading: A Tale of Two Cities, **Simpson, A.**, Gaumont, Ayr: The Quiet American, Another Time, Another Place (2). **Simpson, C. K.**, Odeon, York: Paris Holiday. **Sims, V.**, Central, Kidderminster: Disc Jockey Jambooree, Pal Joey, April Love (3). **Skellon, P. E.**, Odeon, Spalding: Pal Joey, **Skinner, J.**, Regent, Edinburgh: Rooney, **Smidmore, F. J.**, Odeon, Manchester: Raw Wind in Eden, Heart of a Child, Gideon's Day (3). **Smith, J. L.**, Odeon, Nottingham: Carve Her Name With Pride, Gideon's Day (2). **Smith, K.**, Odeon, Glasgow: The Silent Enemy. **Sones, R.**, Gaumont, Walsall: Innocent

Sinners, Wild is the Wind (2). **Sorger, B.**, Majestic, Gravesend: Old Yeller. **Sparrow, D. G.**, A/M, Odeon, Barking: A Tale of Two Cities, **Spurs, R. D.**, Odeon, Newcastle-upon-Tyne: The Silent Enemy, Paris Holiday, Blue Murder at St. Trinian's, A Tale of Two Cities, Pal Joey (5). **Squires, R. A.**, Odeon, Bilston: The Bridge on the River Kwai, **Stead, D.**, Gaumont, Hull: The Sad Sack, The Naked Truth (2). **Steele, D. G.**, Odeon, Faversham: The Bridge on the River Kwai, Full of Life, Paris Holiday (3). **Stephens, M. A.**, A/M, Gaumont, Northampton: Bonjour Tristesse, 6.5 Special (2). **Stevens, B.**, A/M, Lyric, Wellingborough: Gideon's Day, **Sullivan, L. J.**, Ritz, Thirsk: Grand National newscast, **Swain, T.**, Classic, Surrey: Theatre publicity.

TAPPY, C. A., Odeon, Leeds: A Tale of Two Cities, Blue Murder at St. Trinian's (2). **Tapsell, D.**, Gaumont, Hammersmith: Live show, **Taylor, N. E.**, Capitol, Winchmore Hill: Marjorie Morningstar, Public relations (2). **Taylor, R. C.**, Regal, York: Up the Creek, Marjorie Morningstar, Children's club, The Golden Disc, Heaven Fell that Night (5). **Taylor, R.**, Regent, Brighton: Female Animal, Innocent Sinners, Escapade in Japan, Legend of the Lost, The Brave One (5). **Thirlaway, A. C.**, Ritz, Bexhill: Pal Joey, Paths of Glory, Cowboy, Public relations, The Duke Wore Jeans (5). **Thompson, B.**, A/M, Imperial, Walsall: Battle Stripe, The Tall Stranger, Motorcycle Gang, Hell Bent for Glory (4). **Thompson, T. R.**, R/M, Astoria, Old Kent Road: Thunder Road, **Thurman, F. O.**, Mechanics Hall, Nottingham: The Bolshoi Ballet, Killer Dino, A Tale of Two Cities, Strange Intruder, Chicago Confidential (5). **Thomkins, B.**, Odeon, Mile End Road: Stage Struck, **Tooke, B. S.**, Playhouse, Colchester: Enemy Below, **Tremain, E. H.**, Odeon, Gillingham: The Bridge on the River Kwai, The Pride and the Passion, The Naked Truth (3). **Trezie, M.**, Gaumont, Stroud: The Big Beat. **Trumper, E. G.**, Rialto, Maidenhead: The Camp on Blood Island, Marjorie Morningstar, Heaven Fell that Night (3). **Tull, W.**, Odeon, Lewes: The Bridge on the River Kwai, The Naked Truth, Johnny Tremain (3). **Turner, D.**, Empire, Islington: The Flesh is Weak, Teenage Frankenstein, Cat Girl, The Enemy Below, Battle Stripe (5). **Turner, J. C.**, Odeon, Woking: Theatre publicity, Blue Murder at St. Trinian's, Witness for the Prosecution, The Truth About Women (4). **Turner, T.**, Odeon, Burton-on-Trent: Children's club, The Sad Sack, Barnacle Bill (3). **Tyne, C. A.**, Gaumont, Putney: The Gypsy and the Gentleman, Bonjour Tristesse (2). **Tyrer, E.**, Reo, Liverpool: Blue Murder at St. Trinian's, The Duke Wore Jeans (2).

WALKER, E. H., Majestic, Leeds: Wild is the Wind. **Walker, J.**, Odeon, Hove: Innocent Sinners, **Walker, R. H.**, Super, Gravesend: Public relations, **Wall, A. W. F.**, Gaumont, Falkirk: Blue Murder at St. Trinian's, A Tale of Two Cities (2). **Wallace, G. S.**, Roxy, Glasgow: Paris Holiday, **Wallace, N.**, Odeon, Rotherham: Carve Her Name With Pride, **Wallis-Culpeck, H.**, Odeon, Staffs: The Bridge on the River Kwai, **Walshaw, H.**, Odeon, Plymouth: Around the World in 80 Days, Witness for the Prosecution (2). **Washford, F. A.**, Broadway, Peterborough: The Bolshoi Ballet, Windom's Way, Cowboy (3). **Watson, G. A.**, Gaumont, Guernsey: Rooney, Legend of the Lost (2). **Watson, H. W.**, Odeon, Peterborough: The Bridge on the River Kwai, **Watts, C. K.**, Odeon, Torquay: Carve Her Name With Pride, **Weatherhead, P. J.**, Electra, Oxford: The Sea Wall, **Webb, A. C.**, Odeon, Canterbury: Children's Club, **Webb, W. L.**, Gaumont, East Ham: Rooney, Another Time, Another Place (2). **Webley, N. J.**, Regal, Coventry: A Tale of Two Cities, **Weller, A. C.**, Odeon, Chelmsford: The Bridge on the River Kwai, Carve Her Name With Pride, Paris Holiday, Thunder Road (4). **Wheeler, A. D.**, Odeon, Hornchurch: Blue Murder at St. Trinian's, Public relations (2). **Whysall, H.**, Gaumont, Norwich: The Bolshoi Ballet, Witness for the Prosecution, Children's club (3). **Wicks, E.**, Whitehall, Rotherham: The Golden Disc, You're Never Too Young (2). **Williams, E.**, Gaumont, Walsend: Cowboy, **Williams, G.**, Regent, Chatham: Too Much, Too Soon, **Williams, M. S.**, A/M, Astoria, Brighton: Isle of Levant. **Williams, J. P.**, Gaumont, Wembley: Bonjour Tristesse, **Wilmot, G. A.**, Odeon, Southampton: The Big Money, **Wilmot, R. C. S.**, Odeon, Newcastle: The Silent Enemy, Pal Joey, Public relations (3). **Wilton, N. A.**, Odeon, Winchester: Teacher's Pet, The Bolshoi Ballet (2). **Wise, R. C.**, A/M, Gaumont, Chester: 6.5 Special, **Wombell, J. S.**, A/M, Odeon, Rotherham: Gideon's Day, Peyton Place, Desire Under the Elms (3). **Woodman, C. F.**, Odeon, East Ham: Peyton Place, I Married a Woman, Teacher's Pet (3). **Woodman, G.**, Grange, Kilburn: Children's club, **Wright, D.**, Odeon, Ipswich: Witness for the Prosecution, **Wright, F. A.**, Regent, Great Yarmouth: Ice Cold in Alex, **Wright, T. A.**, A/M, Regal, Handsworth: Chase a Crooked Shadow, Golden Disc, The Man Who Wouldn't Talk, Disc Jockey Jambooree, The Duke Wore Jeans (5). **Wyatt, W. T.**, Ritz, Edgware: Too Much, Too Soon, **Wyth, E. P.**, Odeon, Reading: Children's club, **Wysall, H.**, Carlton, Norwich: The Bridge on the River Kwai.

YATES, R. E., Gaumont, Redditch: Violent Playground.

ZAGURY, N. J., Embassy, North Harrow: Heaven Fell That Night. **Zaidner, S.**, Odeon, Stepney: Peyton Place.

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Veterans' Standard Dedicated
In Woolwich Cinema

AN EXCEPTIONALLY good campaign for "Dunkirk" was carried out by manager L. Grou, of the Regal, Woolwich. The highlight was a dedication ceremony for the standard of the Woolwich and Plumstead branch of the Dunkirk Veterans' Association. The religious ceremony was carried out in the theatre, which was an achievement in itself.

On the day of the parade nearly 800 people, headed by the Royal Naval Band from Chatham, formed up on the parade ground of the Royal Artillery barracks for the march to the cinema. This was dressed overall with massed pennants, a canopy edged with Commonwealth Flags and with the flag of the Royal Naval Lifeboat Institution flying from the mast-head.

Manager Grou had welcomed guests including the Mayors and Mayoresses from Woolwich, Greenwich, Erith, Lewisham, plus the Mayor of Bexley and Deptford along with the Woolwich garrison commander and the commodore of the Royal Naval Barracks, Chatham.

Civic Reception

These were in turn introduced to the chairman of the Dunkirk Veterans' Association. Then in a procession headed by the Archdeacon of Lewisham, who was to conduct the service, they walked down the centre gangway, flanked with fifty standards, to their respective seats.

On the following night a civic performance and reception was another big occasion with a guard of honour and the Royal Artillery Band highlighting a parade of military and civil services. The Mayor of Woolwich attended.

The foyer contained displays involving naval models, recruiting materials and 29 models used on the operation rooms tables of the German High Command, including the one in Hitler's private yacht. Numerous authentic photographs of the evacuation were loaned by the War Office.

The Army Recruiting Service helped William McLarty and his assistant, Mrs. H. R. Baillie, with their campaign for "Dunkirk" at the Regal, Hamilton.

They installed a foyer display which included photographs of the evacuation and models of equipment.

Fanfare

Bunting and flags were used to dress the theatre over-all. Prior to the screening of the film each evening, buglers sounded a fanfare.

When manager J. G. Boddy, of the Savoy, Portsmouth, screened "Dunkirk," the Royal Marines helped him.

The Royal Marine Volunteer Boys Corps band played outside the theatre, awaiting the arrival of guests.

Members of the Dunkirk Veterans' Association were there, as were members of the Army and Navy. A foyer display of equipment was attended by Servicemen throughout the week.

Two big streamers were posted on private sites, on the main road leading into the city for the screening of "Seven Hills of Rome" at the Ritz, Leeds. This was arranged by R. H. Romaine and his assistant K. Pickering.

A tie-up with the Leeds Vespa Club resulted in its members carrying credit publicity in a tour around the city. The local Vespa dealer dedicated his entire window to the film linking it with blow-ups of the stars.

Other shop tie-ups were made with record, travel and wine merchants. The front-of-house was decorated with streamers and panels, plus cut-outs of Mario Lanza.

Manager L. Key and his assistant J. R. McIntosh gained the assistance of a local dance

MORE MGM CREDITS

"The Brothers Karamazov."—G. Williams, Regent, Chatham; R. A. Eveleigh, A/M, Luxor, Eastbourne; R. M. Alner, A/M, Rex, Bedminster; J. E. Lake, Savoy, Luton; C. Hadfield, Regal, Canterbury; R. I. Jones, Dominion, Harrow; P. J. Cordier, Rex, Harworth.

"Don't Go Near the Water."—P. J. Graves, Picture House, Govanhill; J. Stewart, Picture Palace, Parkhead.

"Dunkirk."—E. G. Riddiford, Elite, Wimbledon; S. D. McAree, Savoy, Birkenhead; K. A. Hall, Forum, Liverpool; A. H. Holloway, Central, Reading; F. L. Holmes, Ritz, Sunderland; J. W. James, Regal, Trowbridge; J. A. Dixon, Regal, Chesterfield; R. C. Taylor, Regal, York; V. G. Moss, Forum, West Hartlepool; W. Roberts, Capitol, Wallasey; C. S. Watson, Elite, Middlesbrough; A. Brown, A/M, Regal, Hull; F. Mawby, Regal, Levenshulme.

"Guys and Dolls."—F. Normington, Astra, Binbrook.

"The Law and Jake Wade"/"Tarzan and the Lost Safari."—J. A. Mason, A/M, Regal, Kingston; M. J. Myatt, A/M, Regal, Derby; Nat Matthews, Ritz, Leyton; D. S. Mawditt, Metropole, Nottingham; H. J. Gilbert, Savoy, Enfield; K. J. Gray, Ritz, Aldershot; R. A. Scott, Rex, Norbury.

"Merry Andrew."—N. Scott-Buccleuch, Lonsdale, Carlisle.

"Raintree County."—A. G. Cattell, Regal, Torquay.

"The Safe-cracker."—D. Callander, Vandyck, Bristol.

"The Safe-cracker"/"Saddle the Wind."—W. Roberts, Capitol, Wallasey; A. Evans, Savoy, South Shields.

"Seven Hills of Rome."—J. W. Doran, A/M, Ritz, Barnsley; L. H. Pigg, A/M, Savoy, South Shields; L. Lovell, Regal, Edinburgh; W. S. I. Henderson, Rex, Motherwell.

"The Sheepman"/"Cry Terror."—A. W. Seddon, Ritz, Belfast; D. Callander, Vandyck, Bristol; W. Roberts, Capitol, Wallasey; V. G. Moss, Forum, West Hartlepool; D. J. Macleod, Coliseum, Glasgow; J. A. Dixon, Regal, Chesterfield; H. J. Gilbert, Savoy, Enfield.

band in their campaign for "Seven Hills of Rome" at the Ritz, Scunthorpe.

The band, resident in the Berkeley Hotel Ballroom, featured many of the tunes from the film at dances held throughout the week before and during playdate. A travel agency co-operated by supplying a touring van, suitably bannered with credits.

The Scunthorpe Star agreed to run a composite page. This was linked with tune titles and must have created interest in the film and playdate.

Window displays were achieved with beauty salon, record shops, jewellery and photographic stores. Extra quad posters were placed on specially selected sites.

MANAGEMENT

Packaging Is
So Important

AT A TIME of crisis in any industry, the first thing to do is to strip away preconceptions and dearly-held fallacies and try to get down to fundamentals.

First of all, the question must be asked—do we produce the sort of goods the public wants? If you discover that the public doesn't want what you offer, you offer them something else.

If, on the contrary, you find that you are offering a basically desirable product, you must strive to improve the packaging, presentation and general salesmanship with which you offer the product to the consumer.

We in management are more concerned with improving the packaging, since we can have little influence on the quality of films as such.

I think we could certainly do with a little re-thinking on our "packaging" problems.

We are still using the same dreary formulas as our colleagues thirty years ago—those tedious still frames on the front fascia; the tired old linen banners; the same old stereotypes and mass-produced posters.

These are the basic wrappings. For special occasions, the renters provide us with a bit of ribbon to tie round the bundle to make it slightly more attractive, but basically we continue to run in the same old groove.

Managers always start any discussion about radical changes in theatre presentation with the statement that they are not responsible, that they have to take what they are given, that even if they do have good ideas it is so much trouble putting them into practice. All this is to a certain extent true—but how can we possibly be expected to advance if we simply accept the *status quo*? The manager, after all, should be the final arbiter, apart from finance, of all that takes place at his theatre. If he relinquishes this responsibility then he is no longer a manager but simply another clerk.

The final display item, the way the film is presented on the screen, also requires some hard thinking on our part. Too often the presentation here is so bad that the performance, however good the film may be, is ruined.

Indeed, I think that the average standard of this side of presentation is as low as it has ever been since the days of the hand-cranked machine. For however much our cinema equipment may have improved, it can never replace the good operator if maximum efficiency in presentation is sought.

What about the manner in which the public buys our goods? Are we open at the right times and do we offer the best possible facilities when we are open?

TRY THIS DISC FROM A NEW FAVOURITE

ROGER WILLIAMS is fast becoming one of the top favourites with audiences to whom I play his records, and *London HA R2115* has another excellent selection of tunes in which Williams is backed by the Marty Gold and Hal Kanner Orchestras.

"Relaxed warmth" is the description of the style on this disc and it is an apt one. The numbers include "April Love," "The High and the Mighty," "Indiscreet," and "Tammy," amongst others, so film interest is by no means lacking. I think you can buy this one blind.

Eydie Gorme is one of the top TV singers in the States and on *Coral LVA9086* she brings new life to some fine old tunes. Perhaps this is a little bit specialist, but it's a fine disc for the right occasion.

A really fine vocal job is put in by the Johnston Brothers on "Easy" (*Decca LK4266*)

backed by the Roland Shaw Orchestra. The title is a very accurate description of the treatment given to a fine selection of good oldies, including "It Had To Be You," "I'll Be Seeing You," "My Melancholy Baby." Buy this one.

A slightly more specialised vocal, but very good all the same, features Billy Ward and His Dominoes on *London HA U2116*. Music in the modern manner, but featuring such standards as "Star Dust," "Deep Purple" and others of similar vintage.

Bill Snyder is becoming one of my favourite pop pianists and *Brunswick LAT8254* features him in twelve numbers which provide excellent background or mood music.

For the fans to whom Frankie and Jimmy can only mean Sinatra and Dorsey, *RCA RD27069* is a must and features a fine selection of numbers to which this fine pair do full justice.

'No Proxy War In Loew's' Says Vogel

JOSEPH R. VOGEL, president of Loew's Incorporated, said on Monday that in his view there would be no proxy fight between stockholders.

As Leonard Coulter reported in KINE, last week, two dissident Loew's directors—Louis A. Green and Jerome A. Newman—who claim to be backed by two Wall Street houses owning an important block of Loew's stock, want to see some changes made.

Basically, they want certain ancillary activities—domestic cinemas, Loew's record subsidiary, music publishing, radio and TV station interests and the TV rights of post-1948 product—included in Loew's separate exhibition company rather than in the production-distribution side of the business. (American anti-trust laws require the two sides to be quite separate.)

Mr. Vogel, on the other hand, claims that the production-distribution company must be allowed to draw some subsidy from ancillary enterprises.

Documented

Mr. Vogel said on Monday:—"I do not believe there will be any proxy fight. The progress of the company will be fully documented at the end of the current quarter, when figures are released to our stockholders in accordance with our usual practice.

"However, I want our stockholders, employees and the industry to know that our company is again profitable. Our studio in Hollywood, which I regard as our prime asset, is making money, notwithstanding any uninformed reports to the contrary. Hollywood is contributing to the profits. It is not eating up the profits of the company from other activities as it did in the past. In fact, all our enterprises are now profitable.

"I want it plainly understood that my associates and I assumed our positions in Loew's to rehabilitate, not liquidate, our greatest potential earning asset—the MGM studios. We advised the stockholders at the last meeting that we believed, if given a brief opportunity, to dedicate ourselves to the problem, we could turn the earnings picture at the studio around.

"I am grateful to the stockholders for having given us that time. I am more grateful to be able to report that, even in this brief period, their faith and judgment have been justified by the new earnings of MGM.

"I am indeed confident of the future."

AITC PRO MOVES

AITC public relations officer Stafford Picon has changed his address from 60 Victoria Street, London, to 8-10 Spenser Street, London, S.W.1. His telephone remains unchanged at Tate Gallery 2316-2317.

RFD to Hold Sales Talks At Branches

F. L. THOMAS, RFD general manager, is calling a sales conference in Birmingham tomorrow, Friday.

RFD executives, area supervisors and branch managers will attend sales talks in the morning, and in the afternoon will see "Seeing is Believing," which gives excerpts of major Pinewood pictures soon to be released.

As a follow-on to the conference Mr. Thomas is personally to hold sales talks at all Rank FD branches throughout the country.

With him on this extensive tour, which starts on October 20, will go general sales manager Harold Boodson.

They will meet all branch managers and salesmen, and will also show to members of the staff "Seeing is Believing."

The aim is to make everyone a salesman, whether they are on the sales side or not, says Mr. Thomas.

First of these meetings will be in London on October 20—then Cardiff on October 21; Manchester, October 22; followed by a combined Dublin-Belfast meeting in Dublin on October 24; Newcastle, October 30; Leeds, November 4, Glasgow, November 5.

DISNEY'S DUBLIN PREMIERE

"DOVER INTERLUDE," to be distributed by Walt Disney, opens for its European premiere run at the Metropole, Dublin today, Thursday. Making her Hollywood debut in the film is Viennese actress Romy Schneider.

Miss Schneider plays the young Queen Victoria who, suddenly burdened with the task of ruling, turns to Prince Albert of Saxe-Coburg, and takes him as her consort. Prince Albert is played by Adrian Hoven.

Following its run in Ireland, "Dover Interlude" will enter London's West End before going on general release.

JOHN DAVIS EXPLAINS—contd.

where you have a single Odeon and single Gaumont, the best films you consider to be best for that situation?"

Mr. Davis: "Yes."
A small exhibitor raised another aspect connected with extended runs. "There are cases," he said, "where there are small exhibitors supplying the needs for small communities who have to depend on people coming twice a week. It is fatal to run a picture for six days."

"I would not criticise Mr. Davis with regard to his extended runs. The one thing I would criticise is that these extended-run pictures are held up 12 months or more or the small exhibitor is told he cannot book it under 12 months unless he books it for six days. You are driving people out of cinemas. By the time the small exhibitor shows those films they have whiskers on them."

Mr. Davis replied: "This has nothing to do with us. It is for the distributor and producer."

Difficulties

Kenneth Winckles explained the difficulties more fully by mentioning problems that had been introduced because of independent American producers refusing to accept usual terms. On "The Ten Commandments," he said, discussions started at least six months before. "They were asking for open dates... demanding 70 per cent. film hire and all sorts of things," said Mr. Winckles.

CMA overcame the problem by letting theatres to Paramount. "We could not get round it without doing some sort of special deal. Many American distributors today are being largely influenced by independent producers. The independent producer will not accept the standard-type run."

Major Davis asked if extended runs would be confined to the specialised houses and if there would be a definite weekly programme policy as far as the "A" circuit was concerned.

Mr. Davis: "Not necessarily. We have got to be flexible."

Asked if this pattern would discourage the independent producer in that he may feel that unless he could get a Rank or ABC release it was not worthwhile releasing at all, Mr. Davis commented:

"It may well evolve that with good selling and good exhibition that the third (independent) circuit could be the best of the lot."

Charles Brown suggested that a single feature programme policy might solve the problems.

"We carried out a survey nine months ago," replied Mr. Davis, "and found out that 60 per cent. of the public wanted double-feature programmes." And, he added, one part of the question stated that the second feature would very often be of "indifferent quality."

Bob Godfrey maintained it was wrong

to keep the second feature. "Our experience is that the public does not want them. We are competing with time today just as much as anything else. I hope you will give it more consideration, Mr. Davis."

"Then why don't you do it," commented Mr. Davis.

A call for independents to "get together" was made by Jack Prendergast during the questions session. "What is amazing to me is that independents represent 60 per cent. of the market and they are begging for a solution from Mr. Davis," he said. "Surely your job is not to harass Mr. Davis because he said what he is going to do. Your job is to get together and do something about it in the direction of organisation."

"You are an important 60 per cent. of the market," he added.

Replying to another question asking whether it was fair to ask independents to contribute to the production fund when they were unlikely to get British films, Mr. Davis said that with one circuit less, and if the production position remained steady, the opportunities for securing films should be equal.

Speaking on behalf of the guests, CEA president, Teddy Hinge, said there had been innovations before and they had arrived and settled down to routine. "We have always managed to survive. And I hope that in another 10 years there will still be independent exhibitors in business and operating our present system." The important thing, he added, was that production should increase and not decrease. "It is a problem we have got to devote our minds to," he said.

Replying to his remarks, Mr. Davis said: "What I have put forward is quite something to swallow. I believe that when you have had time to think about it you will find it will slip down your throats more easily."

REED'S LATEST

CAROL REED is to produce and direct the Columbia screen version of Graham Greene's latest work "Our Man in Havana." Work on this important British production is scheduled to start next spring.

"Our Man in Havana" is a suspense melodrama about the undercover activities of a middle-aged vacuum cleaner salesman in Cuba.

LATE EXTRAS

Friday, October 17.
10.30 a.m., Studio One—"Virgin Island" (British Lion).
10.30 a.m., and 2.30 p.m., Own—"Sea of Sand" (Rank).

LONDON AND PROVINCIAL TRADE SCREENINGS

LONDON

Mon., Oct. 20	10.30	Celluloid	...	One Short	...	...	Data	...	U
" " 20	2.30	Own	...	The Big Story	...	...	Rank	...	A
Tues., " 21	10.30	Hammer	...	The Valley of Death; One short	...	...	Anglo Amalgamated	George Nader	U
" " 21	2.30	Hammer	...	Hell Squad	...	...	Anglo Amalgamated	Don Kelly	A
Wed., " 22	10.30 & 2.30	Own	...	Ride a Crooked Trail	...	...	Rank	Wally Campo	U
" " 22	10.30 & 2.30	Own	...	Escort West	...	...	United Artists	Audie Murphy	U
Thur., " 23	2.30	Own	...	The Thing that Couldn't Die	...	...	Rank	Victor Mature	X
" " 23	10.30	Own	...	Guns, Girls and Gangsters	...	...	United Artists	William Reynolds	X
Fri., " 24	10.30	Own	...	Girls on the Loose	...	...	Rank	Mamie Van Doren	X

LEEDS

Tues., " 21	10.30	Plaza	...	Adam and Eve	...	...	ORB	...	A
Thur., " 23	10.30	Plaza	...	Torero	...	...	ORB	...	A
Fri., " 24	10.15	Plaza	...	The Unashamed	...	...	ORB	...	A
" " 24	10.15	Plaza	...	The Summer Wind Blows	...	...	Gala	...	X

MANCHESTER

Tues., " 21	10.15	Cinephone	...	The Summer Wind Blows	Gala	...	X
Fri., " 24	10.15	Cinephone	...	Sweet Sixteen	Gala	...	A

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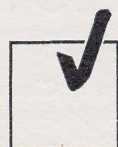
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